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*photo: Bert Nienhuis*

# Introduction

What a swell party it's been once again! This year we received more than 3,200 film submissions – an enormous quantity from which to compile a program and bring you IDFA 2014. From TV documentaries to experimental films, from films for the big screen to interactive documentaries for your computer and iPhone: our viewing committees and program department watched and evaluated them all. During that process, several things became apparent. Thematically, you could say that as a world we're concerned about growing old, about the consequences of wars that have been fought in the past few decades – and continue to be fought – and about the growing group of people who are being left behind for various reasons. Then there are the major themes of our times, such as migration, poverty and religion, which are reflected in the IDFA offering year after year.

This intensive selection process resulted in seven strong competition programs, with films that confidently and powerfully reveal what documentary can be. In this selection, the festival takes as its task to bring exceptional talent, daring and craftsmanship to the audience. It fills me with pride that IDFA is often the first place where these films get presented to the world. As homage to our dear friend and colleague Peter Wintonick, who died on the eve of last year's festival, we give out an incentive award in his name for the second time in the IDFA Competition for First Appearance.

IDFA keeps tabs on developments in the documentary world in the non-competitive programs as well: with new gems by established filmmakers in Masters, the most talked-about films from the international festival circuit in Best of Fests and an overview of documentaries from all over the world in Panorama, which because of their daring choice of subject, striking approach or talented implementation deserve a place in the program. In Paradocs, IDFA highlights the cross-pollination between documentary and other art forms. The Music Documentary program shows the best documentaries celebrating music and musicians, some of which are accompanied by live performances at the festival. We present documentaries for young audiences in Kids & Docs, while in DocLab we keep our finger on the pulse of the rapidly developing world of interactive documentary. This year, Peruvian-Dutch documentary legend Heddy Honigmann compiled a brilliant Top 10 from her personal favorites. With a retrospective program and a master class, she gives us an inspiring look behind the scenes of her own work as well.

Honigmann is one of the many renowned female directors who have presented their films in IDFA's long history. Nonetheless, research we performed on our selection over the past ten years shows that the representation of women among directors of submitted and selected films has consistently been stuck around one-third of the total. This is why we asked 15 top-notch female documentary directors, including Barbara Kopple, Kim Longinotto, Nishta Jain and Pirjo Honkasalo, to each select a title from their own work, a film by a female director that has been an inspiration to them and a third by an up-and-coming talent. The great selection of films that resulted is being showcased in the program The Female Gaze. That title evokes the question whether the films reveal a way of looking at reality that is different from that of male filmmakers. We'll also be holding a debate to discuss the position of women in the documentary industry. Almost all the directors are on hand to participate in the various talks and answer audience questions in the Q&As.

Under the heading Of Media and Men, IDFA is zooming in on a very topical theme: the quickly changing media landscape and the repercussions this has on the functioning of democracy. In addition to documentaries, including the much-discussed *CITIZENFOUR* by Laura Poitras, the program also branches into Paradocs, which is presenting Aernout Mik's video installation *Raw Footage*. Mik has also compiled a program of 12 documentaries that takes an alternative look at what we see on the news. The cross-media section DocLab also includes various interactive projects that put the future of media under the microscope.

A third theme program explores the creative playing field of documentary filmmaker: in Framing Reality, we've put together a selection of new and classic films investigating the boundaries between reality and fiction, documentary and dramatization, observation and intervention. Since the very beginnings of cinema, documentary filmmakers have been asking themselves to what extent they should intervene in reality. It's a discussion in which IDFA has never taken a rigid stance: over the past 27 years, we've always given the floor to a wide variety of documentary forms. From essay to oral history, from dramatized and staged to minimalist observational documentaries, from poetry to propaganda: we never hesitate to keep programming and discussing these films. The creative documentary has always been and will always be the heart of the festival.

Here's to a fantastic and inspiring IDFA 2014!

*Ally Derks*

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Jury members

# IDFA Competition for Feature-Length Documentary

Director and producer **Anne Aghion** is an award-winning documentary filmmaker best known for her series of four films on post-genocide justice and social reconstruction in Rwanda, including the 2009 feature *My Neighbor My Killer*. The film was in the Official Selection at the Cannes Film Festival, nominated for Best Documentary at the Gotham Awards, and earned Aghion the Nestor Almendros Award for courage in filmmaking at the Human Rights Watch International Film Festival. Her acclaimed feature *Ice People*, also released in 2009, explores the physical, emotional and spiritual adventure of conducting science in Antarctica. In 2005, Anne Aghion won an Emmy and received a Guggenheim Fellowship. She is currently in India for nine months on a Fulbright Fellowship to research her next film, tentatively called *Turbulence*. She is also working on a large-scale multimedia installation entitled "*(Cold) Passages*," which will incorporate some of the footage she filmed in Antarctica.

**Talal Derki** was born in Damascus and studied film directing in Athens. He worked as an assistant director on feature film productions and directed various Arab TV programs between 2009 and 2011, and he also served as a cameraman for CNN and Thomson Reuters. Derki's short films and documentaries received awards at a variety of festivals. After opening last year's edition of IDFA, his feature documentary *Return to Homs* won the Sundance Film Festival's World Cinema Grand Jury Prize in 2014, among numerous other international awards. Due to the war in his home country of Syria, he lives in exile with his wife and son, going back and forth between Turkey and Berlin.

**Sandra den Hamer** studied film and theater sciences at the University of Utrecht. She began her career at the International Film Festival Rotterdam (IFFR) in 1986, working as CineMart coordinator and festival producer before becoming its deputy director in 1991. In 2000, she was appointed director of the festival, initially together with Simon Field and in 2004 as sole director. In 2007, she became director of the Filmmuseum in Amsterdam, which in 2010 merged with Holland Film, the Netherlands Institute for Film Education and the Filmbank to become EYE Film Institute Netherlands, an industry-wide organization that aims to represent and support the Dutch national cinema culture and climate. Den Hamer is now CEO of EYE Film Institute Netherlands.

Born in the United States, **Joshua Oppenheimer** is based in Copenhagen, Denmark, where he is a partner at the production company Final Cut for Real. Oppenheimer has spent the past decade working with militias, death squads and their victims to explore the relationship between political violence and the public imagination. His debut feature-length film *The Act of Killing* won 72 international awards, was nominated for the 2014 Academy Award® for Best Documentary, and topped the *Sight and Sound* Poll for Best Film of 2013. His latest film The *Look of Silence* premiered in competition at the 72nd Venice Film Festival, where it won five awards, including the Grand Jury Prize. Oppenheimer also serves as artistic director of the International Centre for Documentary and Experimental Film at the University of Westminster. He has recently been granted a MacArthur Fellowship.

**Alina Rudnitskaya** has been directing documentaries since 2002. Her work has been shown worldwide and won numerous prizes at festivals such as Leipzig, Madrid, Oberhausen, Toronto, Zagreb, Berlin, Belgrade, Moscow and St. Petersburg. Domestic prizes include the national Lavr Award and the critics' White Elephant Award. Rudnitskaya's documentaries always have a characteristic original perspective – she is interested not only in depicting the facts of life, but also in exploring the internal worlds of her characters. She succeeds in painting a vivid picture of modern man while maintaining a very personal and humanistic approach to each of her stories, and the vivid visuals of her films set her work apart. She lives and works in St. Petersburg, where she is currently developing a new film project.

Jury members

# IDFA Competition for First Appearance

**Alan Berliner**'s uncanny ability to combine experimental cinema, artistic purpose and popular appeal in compelling film essays has made him one of America's most acclaimed independent filmmakers. The *New York Times* has described his films as "powerful, compelling and bittersweet... full of juicy conflict and contradiction, innovative in their cinematic technique, unpredictable in their structures... Alan Berliner illustrates the power of fine art to transform life." Berliner's films *First Cousin Once Removed* (winner of the IDFA Award in 2012), *Wide Awake*, *The Sweetest Sound*, *Nobody's Business*, *Intimate Stranger* and *The Family Album* have been broadcast worldwide and have received awards at many international film festivals. They are part of the core curriculum for documentary filmmaking and film history classes around the world, and are in the permanent collections of many major museums, universities and libraries.

A native of The Hague, **Leendert de Jong** studied art history at Leiden University, where he ultimately graduated in film history. He organized the Films on Art Festival for the Boymans van Beuningen Museum in Rotterdam and began working at Filmhuis Den Haag, where he continues to be in charge of programming. De Jong has developed several celebrated festivals, many of which have toured the Netherlands. These include Film & Architecture, Film & Fashion, Swinging London, Hollywood Blondes and countless homages to famous or forgotten directors and actors, including Michelangelo Antonioni, Joseph Strick, Valerio Zurlini, Ken Loach, Audrey Hepburn, Jeanne Moreau and Anna Magnani. He curated the Cinema & Justice Festival, lectured about film programming for CICAE and Europa Cinemas, and was documentary advisor for the Netherlands Film Fund.

**Petra Lataster-Czisch** studied at the Hochschüle für Film und Fernsehen in Potsdam (now Film University Babelsberg) from 1974 to 1978. After moving to Amsterdam, she began working as a writer, director and teacher. Since 1990, she has formed a directing duo with her husband Peter Lataster. Together they have built a considerable body of work consisting of documentaries, short films and dance films, many of which have won national and international awards. Selected films are last year's IDFA-Awarded documentary *Awake In a Bad Dream*, focusing on three women who have been diagnosed with breast cancer; *Not Without You*, a double portrait of Peter's parents in their last year together; *If We Knew*, about the dilemmas dealt with by neonatologists; *Birth-Day*, a dance film based on choreography by Jiri Kylian; and *Verhalen van een rivier* (*Tales of a River*), a collection of stories from Lataster-Czisch's place of birth, Dessau.

**Rasha Salti** has been Toronto International Film Festival's programmer for African and Middle Eastern cinema since 2011. Previously the creative director and film programmer of New York-based ArteEast, a global platform for Middle East arts, she directed two editions of the biennial CinemaEast Film Festival. Meanwhile, she programmed for the Abu Dhabi Film Festival editions of 2009 and 2010. Salti has collaborated with a variety of international organizations, including the Tate Modern in London, Musée Jeu de Paume in Paris, and SANFIC in Santiago de Chile. Her co-curated film programs focusing on Arab cinema have been showcased at the MoMA in New York and have toured worldwide. Her articles and essays on artistic practice in the Arab world, film, and general social and political commentary have been published in *The Jerusalem Quarterly Report*, *Naqd*, *MERIP*, *The London Review of Books*, *Afterall* and *Third Text*.

Born in Taiwan and based in New York, editor **Jean Tsien** has been working on non-fiction films and TV for over 30 years. Her editing debut *Something Within Me* won triple awards at the 1993 Sundance Film Festival. Notable editing credits include: 2001 Academy Award® nominee *Scottsboro: An American Tragedy*, *Malcolm X: Make It Plain*, *Dixie Chicks: Shut Up & Sing*, *Please Vote For Me* and *Solar Mamas*. Tsien has served as an editing advisor at the Sundance Institute Edit and Story Lab since 2010, IFP Lab, Hot Docs Blue Ice Lab, and the CNEX Chinese Documentary Forum. She also served as a juror at the Tribeca All Access Creative Promise Award for Documentary, Gotham Awards, CAAMFest for Emerging Filmmaker Award, Los Angeles Asian Pacific Film Festival, and this year's Woodstock Film Festival. She recently produced and edited *Drivers Wanted* and *The Road To Fame*.

Jury members

# IDFA Competition for Mid-Length Documentary

Producer **Martichka Bozhilova** has been working at Bulgarian production company AGITPROP since 1999. Her documentaries have been selected and awarded at Cannes, Berlin, IDFA, Toronto, Sundance, Tribeca, Pusan and many other festivals, and broadcast all over the world. Among those are *Georgi and the Butterflies*, *Corridor #8*, *The Boy Who Was a King*, *The Last Black Sea Pirates* and *Love and Engineering*. She is founder and director of the Balkan Documentary Center, lecturer at various workshops in the field of documentary cinema, and member of the European Documentary Network Executive Committee. Bozhilova received the International Trailblazer Award in Cannes for creativity, innovation, originality and breakthrough in the field of documentary cinema. *Forbes* ranked her in the prestigious selection "100 Most Influential Women in Bulgaria" and in the top seven of the most influential Bulgarian creative visionaries.

Having started her career as a journalist, **Jihan El-Tahri** began directing and producing documentaries for French TV, the BBC, PBS and other international broadcasters in 1990. Since then she has directed more than a dozen films, including the Emmy-nominated *The House of Saud*, which explores Saudi-U.S. relations through the portraits of the Kingdom's monarchs. She won various international awards with her films *The Price of Aid*, *Cuba: An African Odyssey*, and her most recent feature documentary *Behind the Rainbow*. She is currently finalizing a three-hour documentary provisionally titled *Egypt's Modern Pharaohs*. El-Tahri has also written two books, *The 9 Lives of Yasser Arafat* and *The 50 Years War: Israel and the Arabs*. El-Tahri is involved with various associations and institutions that work with African cinema and is currently a mentor at the Documentary Campus.

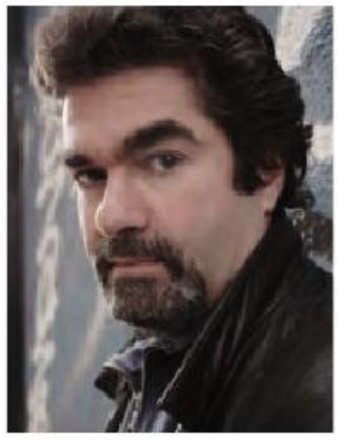
Producer **Serge Gordey** works at Alegria Productions, a Paris-based company mainly involved with international creative documentaries. He has led projects such as the innovative web documentary *Gaza-Sderot: Life in Spite of Everything* (as executive producer), as well as in the second window web program of *24 Hour Jerusalem*. He was the French co-producer of *Five Broken Cameras*, which won the IDFA Audience Award, received an Emmy Award and was nominated for an Academy Award®. As part of his commitment to the French documentary industry community, he is currently the president of the documentary committee of the Centre National du Cinéma et de l'Image Animé (CNC), the French Film Fund.

**Kristi Jacobson** is an award-winning filmmaker based in New York. Her most recent film *A Place At The Table* premiered at the 2012 Sundance Film Festival and won several awards, including the International Documentary Association's Pare Lorentz Award, and a Producer's Guild Nomination for Best Documentary. Her earlier films include the critically acclaimed *TOOTS,* winner of the *National Board of Review*'s top documentary award in 2007, and *American Standoff*, which premiered at the 2002 Sundance Film Festival. Her work has screened in theaters across the U.S. and internationally, been featured in publications including the *New York Times*, the *New Yorker,* the *Guardian, Time Magazine* and programs such as *The Daily Show with Jon Stewart, Moyers & Company*, and screened on networks including HBO, PBS, Channel Four, ESPN, ABC, CBS and Lifetime. Jacobson is a member of the Directors Guild of America and founder of Catalyst Films.

**Niels Pagh Andersen** has worked as a freelance film editor since 1979 and has cut more than 250 films of widely different categories. His documentary work includes award-winning documentaries like *Prostitution Behind the Veil*, *The 3 Rooms of Melancholia* , *The Kid and the Clown* and the Academy Award®-nominated *The Act of Killing*. In addition to Scandinavia, Andersen has worked in Italy, UK, Germany, Switzerland, the Fiji Islands, Brazil and the United States. He has also lectured and taught at film schools and universities around the world, and works as a playwright and supervising editor. For his outstanding efforts in documentary filmmaking, he won the Roos Award, the Danish Film Institute's grand documentary prize, in 2005.

Jury members

# IDFA Competition for Dutch Documentary



Filmmaker **Joe Berlinger** has been a leading voice in non-fiction film and TV for two decades. His films include the landmark documentaries *Brother's Keeper*, *Paradise Lost* and *Metallica: Some Kind of Monster*. *Crude*, about oil pollution in the Amazon Rainforest, won 22 film festival awards. Berlinger has created many hours of TV, including the Emmy-winning History Channel series *10 Days That Unexpectedly Changed America* and the Emmy-nominated *Gray Matter*. Berlinger's multiple Emmy-winning *Paradise Lost* series for HBO helped spawn a successful worldwide movement to free the West Memphis Three. The latest film in the trilogy, *Paradise Lost 3: Purgatory*, was nominated for an Oscar® in 2012. Berlinger recently finished *The System with Joe Berlinger*, an eight-part series for Al Jazeera America examining systemic problems within the American justice system.

**Rinki Roy Bhattacharya** has been working for decades in film and journalism. The daughter of celebrated Indian filmmaker Bimal Roy, she eloped with her father's assistant Basu Bhattacharya, who eventually became a renowned new wave filmmaker. She managed to learn journalism and filmmaking on her own and became a prolific contributor to columns and features on art and cinema in the leading Indian print media. In 1990 and 1991, she took a sabbatical from journalism to direct *Behind Closed Doors*, a documentary on domestic violence that ignited public debate on what she calls "a zealously guarded cultural secret." Roy Bhattacharya continues to write and direct films about women's issues. She keeps her father's cinematic legacy alive in publications on his work and in curating retrospectives, and is a managing committee member for the Mumbai International Film Festival.

**Claas Danielsen** is a filmmaker, producer, lecturer and festival director living in Germany. After working as a journalist and getting practical training in film production, he studied documentary direction at the Munich Film Academy. He has directed several documentaries that have done well at festivals, won international awards and were sold to European broadcasters. After teaching at the Munich Film Academy, where he established a new chair for TV journalism, Danielsen built Discovery Campus (now known as Documentary Campus), which soon became a leading training initiative for documentary professionals in Europe. In 2004, he was appointed Artistic and Managing Director of DOK Leipzig, the International Festival for Documentary and Animated Films in Leipzig. Since then, DOK Leipzig has doubled its audience and established itself as an important meeting place for the non-fiction industry.

Born in New York, journalist and filmmaker **Madelyn Most** studied philosophy and political science at the American University in Paris while attending art school in Paris and London. After London Film School, she entered the camera department working on large studio features, and through AKA Film Services worked on documentaries all over the world. She relocated to New York and then Los Angeles with Most-Davis Productions, continuing her film career while co-producing art and music films and documentaries for the UK and Europe. Under the banner of Most Films in Germany, she produced, directed and filmed opera, dance and dance theater films. Now based in Paris and London, she develops independent films, writes about the film industry and cinematography for various international cinema magazines and websites, and covers film festivals around the world. She is currently reconstructing her documentary about "*le train fantôme*," the Nazi transports leaving from France.

**Ulla Simonen** is an expert in the fields of documentary filmmaking and producing. She has been working on documentary productions since 2007 and is the founder and managing director of the Helsinki-based production company MADE. Her filmography includes over 50 domestic and international co-productions, including award-winning titles such as *Alcan Highway*, *Neighbours*, *Don't Worry, It'll Pass* and *The Idle Ones*. In 2013, she was appointed artistic director of the DocPoint Helsinki Documentary Film Festival. Simonen lectures and moderates discussions, works as documentary script advisor for Sources2 and is a tutor for Berlinale Talents.

Jury members

# IDFA DocLab Award for Digital Storytelling

**Annika Gustafson** is the executive director of BoostHBG, a groundbreaking fund and incubator for transmedia and film in Helsingborg, Sweden. Formerly based in Montreal, Gustafson spent many years developing her creative and business expertise in the international film industry. Returning to Sweden in 2010, she produced the Financing Forum for Kids Content before joining BoostHBG as the Nordic countries' first transmedia commissioner. With her passion for strong stories that can develop organically over several platforms, Gustafson draws on her years of experience as an award-winning filmmaker and producer to help clients and talents increase reach, impact and financing possibilities. Parallel to her work at BoostHBG, she continues her work as a documentary filmmaker covering complicated issues in hard-to-reach places. Her Sundance-supported documentary *Brown Gold* will premiere in 2015.

**Jason Spingarn-Koff** is commissioning editor for opinion video at the *New York Times*, which he joined in 2011. He is the series producer and curator of Op-Docs, an initiative for short opinion documentaries by independent filmmakers and artists. Recent honors include an Emmy Award, a Peabody Award, a World Press Photo Award for Interactive Documentary and the Sheffield Innovation Award for *A Short History of the Highrise* (2013 IDFA DocLab competition). Prior to joining the *New York Times*, he directed the feature documentary *Life 2.0*, which premiered at the 2010 Sundance Film Festival and was acquired by OWN: Oprah Winfrey Network's Documentary Club. His films and journalism have also appeared on PBS, BBC, MSNBC, Time.com and Wired News. In 2010 and 2011, Spingarn-Koff was a Knight Science Journalism Fellow at the Massachusetts Institute of Technology.

**Jenny Smets** is chief photography editor at the Dutch weekly magazine *Vrij Nederland*, which is known for its high standard of photography and features a weekly photo essay from famous international photographers. Smets studied history of modern and contemporary art at the University of Amsterdam and specialized in the history of photography. Before joining *Vrij Nederland*, she worked as a photo editor for the Dutch daily newspapers *Trouw* and *Het Parool*. Smets also works as a freelance photography consultant and exhibition curator. Her interest in digital storytelling made her one of the partners of PhotoStories, a symposium on photography and multimedia that took place for the first time in 2011 and will continue with a second edition in 2015 at EYE Film Institute in Amsterdam. As part of the core training team of World Press Photo, Smets trains photojournalists in different parts of the world.

Jury members

# IDFA Competition for Student Documentary

**Chalida Uabumrungjit** graduated in film at Thammasat University and in film archiving at the University of East Anglia, UK. She is the founding member of the Thai Short Film and Video Festival, where she has served as festival director since 1997. In 2011, she initiated the Salaya International Documentary Film Festival (Salaya Doc), which focuses on documentary in Southeast Asia. She also coordinated programs of Thai films for various international festivals and has been involved in producing a number of experimental films and documentaries. Uabumrungjit is part of the selection committees of the Asian Network of Documentary and the Busan International Film Festival and an advocate for independent films and film preservation in Thailand. She currently works as deputy director of the Thai Film Archive.

**Martha Orozco** is a producer who specializes in pitching and developing projects. She currently runs production company Martfilms. Orozco started her career producing series for Once TV and the BBC. She participated in the production of short and feature-length films both in Mexico and Spain, receiving an award at the International Short Film Festival in Clermont Ferrand and a nomination for the Goya Prize. Among her latest award-winning productions are *The Forgotten Tree*, *Barabarous Mexico 2010*, *Morir de pie (Die Standing Up)*, *Cuates de Australia (Drought)* and *The Open Sky*. Since 2008, Orozco has been coordinator of documentary at the Centro de Capacitatión Cinematográfica Mexico. She teaches production classes at the Centro Universitario de Estudias Cinematográficos (CUEC) in Mexico City and is the author of the *Basic Manual of Film Production*. In 2011, she took part in the EURODOC workshop, for which she was granted a MEDIA Mundus scholarschip.

**Katayoon Shahabi** started her work as a film promoter in the Farabi Cinema Foundation, which played an important role in introducing Iranian cinema to the world. In 1994, she helped to launch Cima Media International, a semi-private company producing and marketing Iranian films and TV productions, among others the internationally successful documentary *Hadj Abass's Wives*. Founded in 2001, her company Sheherazad Media International has helped many accomplished directors launch their international career. Currently, it is one of the most important private companies active in the worldwide production and distribution of Iranian documentary features. Productions include *A Brief Peace*, *Nessa*, *Reluctant Bachelor*, *From Iran, A Separation*, and co-productions such as *Iran, A Powerhouse Unveiled*, *Daughter of Malekeh*, and *Sepideh, Reaching for the Stars*. Shahabi is an active member of the guild of Iranian documentary producers. Noori Pictures is her French-based company, which she launched in 2012.

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# COMPETITION PROGRAMS

## IDFA Competition for Feature-Length Documentary

Fifteen feature-length documentaries are competing for the VPRO IDFA Award for Best Feature-Length Documentary. A five-member international jury (see page 12) evaluates the films, nominates three of them and selects the winner from these. The award consists of a sculpture and a cash prize of €12,500, provided by Dutch broadcaster VPRO. In addition, the jury may grant a Special Jury Award worth €2,500.

Three of the films are also eligible for another IDFA Award. *Around the World in 50 Concerts* (directed by Heddy Honigmann, compiler of this year's Top 10; see page 197) and *Those Who Feel the Fire Burning* have been selected for the IDFA Competition for Dutch Documentary, while *Something Better to Come* has been selected for the IDFA DOC U Competition (see page 93).

**Germany, 2014**
**DCP, color, 87 min**

**Director:** Oswald von Richthofen
**Photography:** Gernot Aschoff
**Editing:** Nathalie Pürzer, Marco Calabrese
**Music:** David Schoch, Jens Langbein
**Production:** Oswald von Richthofen
**Co-Production:** Lohmann Medien
**Executive Production:** Roland Emmerich
**World Sales:** BerghausWöbke Filmproduktion
**Screening Copy:** BerghausWöbke Filmproduktion
**Website:** www.35cows.com

**INTERNATIONAL PREMIERE**

# 35 Cows and a Kalashnikov

## Oswald von Richthofen

The Surma, a tribe of cattle farmers and warriors, live in the remote Omo valley in the south of Ethiopia. They possess real artistry when it comes to painting their own naked bodies and talk with pride about their lives, which to a large extent are rooted in tradition, although a lot of changes are also taking place. The call of war can be heard from over the mountains in South Sudan, and the instruments of this war often find their way onto the Surma's land: the price for the prettiest girl is currently 35 cows and a Kalashnikov. In Brazzaville, the capital of the Republic of the Congo, there is a group of men who escape poverty in a remarkable way: by dressing in colorful suits with matching accessories. They are *sapeurs*, and are drawn from many different backgrounds, but all of them are determined to retain their dignity through their appearance and lifestyle. Meanwhile, on the opposite bank of the Congo River in Kinshasa, wrestlers – including an albino named Texas and a young woman who goes by Zena – are preparing for a contest. They too are upholding a lifestyle in which tradition, religion and modern African society intertwine. In beautiful images accompanied by remarkable texts, music and expressive editing, this triptych paints a loving, attentive portrait of African pride.

**Oswald von Richthofen:**
Tennessee Stud (fiction, 1980)
**Oswald von Richthofen & Roland Emmerich:**
Franzmann (fiction, 1979)
**Oswald von Richthofen & Thomas Mercker:**
The Cadillac Ranch Story (1985)

**The Netherlands, 2014**
**DCP, color, 94 min**

**Director:** Heddy Honigmann
**Photography:** Goert Giltay
**Screenplay:** Heddy Honigmann
**Editing:** Danniel Danniel
**Production:** Carmen Cobos & Kees Rijninks for Cobos Films
**World Sales:** NPO Sales
**Distribution for the Netherlands:** ABC Theatrical Distribution – Cinemien
**Screening Copy:** ABC Theatrical Distribution – Cinemien
**Involved TV Channels:** AVRO, YLE, SBS, SVT

**WORLD PREMIERE**

# Around the World in 50 Concerts

## Reis om de wereld in 50 concerten

Heddy Honigmann

To celebrate its 125th anniversary in 2013, the prestigious Royal Concertgebouw Orchestra traveled the world, performing 50 concerts on six continents. Heddy Honigmann followed the symphony orchestra to Buenos Aires, Soweto and Saint Petersburg. Long tracking shots made in those cities are linked to other important characters in the film: the concertgoers, for whom music is a great passion, a source of happiness, joy and melancholy. For both the musicians and the audience, music is a catalyst for emotion and memory. Honigmann's contemplative style reveals the boundless passion and love for music of the professional musicians, their appreciative audiences and the filmmaker herself; music touches everyone, from every culture, right in the heart. Members of the orchestra and the audience talk about their musical experiences and how they have enriched their lives. There are discussions on inspiration, solace and the power of art, which is always stronger than politics. Footage of concerts and well-oiled rehearsals is interspersed with moments of silence: solitude in a hotel room, interminable flights and – at times difficult – conversations with family and friends at home. The liberally used, beautifully performed pieces of music from composers such as Stravinsky, Brahms, Mahler, Rachmaninoff and Tchaikovsky throw a sensitive light on the experiences of the various protagonists.

**Heddy Honigmann:**
L'Israeli dei beduini (1979), Het vuur (fiction, 1980), De overkant (fiction, 1981), De witte paraplu (fiction, 1982), De deur van het huis (fiction, 1985), Phantasm (fiction, 1986-1987), Mind Shadows (fiction, 1988), Your Opinion, Please (fiction, 1988-1989), Ghatak (1990), Oog in oog (fiction, 1992), Metal and Melancholy (1993), In de schaduw (1994), Goodbye (fiction, 1995), O amor natural (1996), The Underground Orchestra (1997), 2 Minutes Silence, Please (1998), Crazy (1999), Private (2000), Good Husband, Dear Son (2001), Give Me Your Hand (2003), 26.000 Faces (2004), Food for Love – A Shtetl That's No Longer There (2004), Ingelijst huwelijk (2005), Forever (2006), Emoticons (2007), Oblivion (2008), And Then One Day (fiction, 2011), Memories of Fire (2012), a.o.

**www.heddy-honigmann.nl**

IDFA Competition for Feature-Length Documentary

**Canada, 2014**
**DCP, color, 78 min**

**Director:** Ryan Mullins
**Photography:** Ryan Mullins
**Screenplay:** Ryan Mullins
**Editing:** Ryan Mullins
**Music:** Florencia Di Concilio
**Production:** Bob Moore for EyeSteelFilm
**Executive Production:** Mila Aung-Thwin & Daniel Cross for EyeSteelFilm
**World Sales:** Dogwoof
**Screening Copy:** Dogwoof

**WORLD PREMIERE**

# Chameleon

## Ryan Mullins

Ghana is one of the most stable democracies in Africa, but it is not without its problems. Corruption is ubiquitous, including in the justice system, so many a criminal manages to find a loophole in the legal net to escape punishment. Investigative journalist Anas Aremeyaw Anas has made it his mission to bring crimes and wrongdoings to light and get the perpetrators in jail. "Naming, shaming and jailing" is his slogan of choice. He is famous and infamous for his unorthodox methods, going undercover in all sections of society and using cameras as well as his pen – his stories appear in print media and on TV. Some admire him while others criticize him, and over the years he has made many enemies, so when he's in public he always wears a mask or disguise, and few people have ever seen his face. He remains unidentifiable in this film, with the camera closely following him as he goes about completing a major case involving a religious sect in an isolated village. When the police make the final raid, it's difficult to tell who has the moral high ground.

**Ryan Mullins:**
Volta (2009)
The Frog Princes (2011)

IDFA Competition for Feature-Length Documentary

**Denmark, 2014**
**DCP, color, 100 min**

**Director:** Camilla Nielsson
**Photography:** Henrik Bohn Ipsen
**Editing:** Jeppe Bødskov
**Production:** Henrik Veileborg for Upfront Films
**World Sales:** DR International Sales
**Screening Copy:** Danish Film Institute
**Involved TV Channels:** DR, BBC, YLE, SVT, VPRO

**Pitched at the Forum 2010**

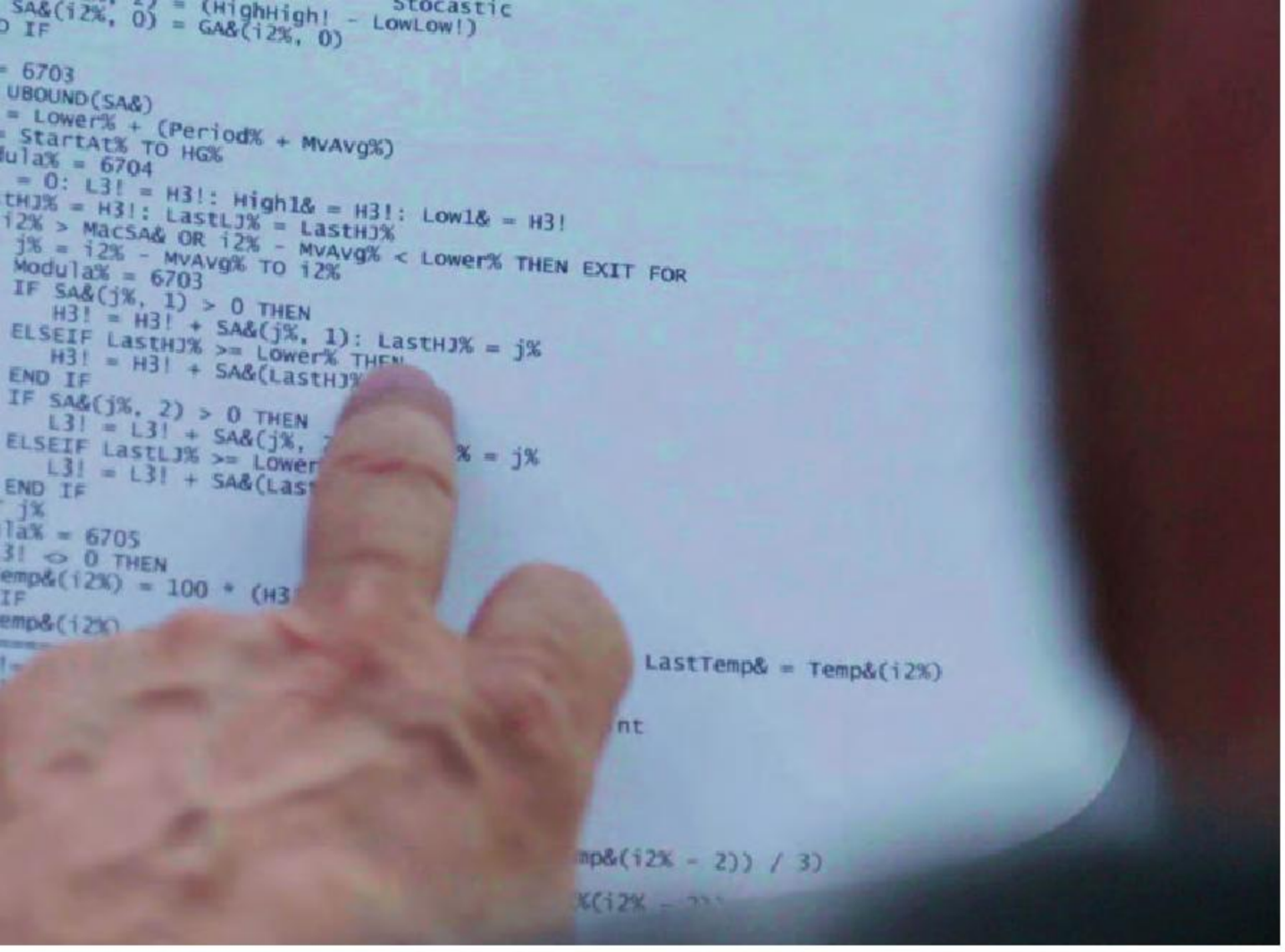
**INTERNATIONAL PREMIERE**

# Democrats

## Camilla Nielsson

Following one of Africa's bloodiest elections, the foundation of a coalition government in 2008 – to date a purely symbolic gesture by autocrat Robert Mugabe to the opposition party MDC – brought with it a call for a new constitution, one that is supported by the entire population of Zimbabwe. Top politicians spearheading the process, Paul Mangwana of Mugabe's ZANU-PF party and MDC representative Douglas Mwonzora, traveled together throughout the country to ask Zimbabweans in special meetings about their opinions on matters such as the organization of the judicial system and the president's authority. The camera follows the two men – sometimes together, sometimes separately – as they undertake their gargantuan task. It quickly becomes clear that ZANU-PF is not above influencing the opinions of participants at the meetings. Overcoming their initial suspicion, a kind of understanding grows between the two men – particularly when it appears that Mangwana is also the target of intimidation by ZANU-PF supporters. In addition, his own party accuses him of fraternizing with the enemy – which in Zimbabwe is practically a death sentence. It also becomes apparent that Mwonzora is in no way protected from Mugabe's machinations.

**Camilla Nielsson:**
Durga (2004)
Good Morning Afghanistan (2004)
The Children of Darfur (2006)
Mumbai Disconnected (2009)




# The Forecaster

## Marcus Vetter

IDFA Competition for Feature-Length Documentary

**Germany, 2014**
**DCP, color, 100 min**

**Director:** Marcus Vetter
**Co-director:** Karin Steinberger
**Photography:** Georg Zengerling
**Editing:** Marcus Vetter
**Sound:** Aljoscha Haupt
**Music:** Sven Kaiser
**Production:** Marcus Vetter for Filmperspektive, Ulli Pfau for Eikon, Michael Heiks for TV Plus
**Co-Production:** C-FILMS
**Screening Copy:** Filmperspektive
**Involved TV Channels:** SWR, NDR, ARTE

**WORLD PREMIERE**

Starting at a very young age, Martin Armstrong displayed an entrepreneurial spirit and an analytical ability that were far too complicated for others. As a child he was already collecting coins, and before long he would be trading in gold. As an adult, he started the company Princeton Economics International. Based on a self-designed model, in which the mysterious number Pi plays an intrinsic role, he was able to calculate developments in the world economy. His predictions about stock crises or currency problems were eerily accurate, and he built up a clientele that consisted of powerful players in the global economy. All this made him a lot of money, but also more and more enemies in high places. In 1999, the FBI was on his doorstep, and he ended up in prison on charges of fraud and conspiracy without any judgment ever passed. In 2012, he suddenly reappeared in public life, and he shares his pessimistic views on the disastrous developments in the world. In the film he tells his remarkable story, supported by archive footage and interviews with his mother, former employees and customers. It's a story that reads a lot like a film script.

**Marcus Vetter:**
Ein Schweinegeld (1999), The Tunnel (1999), Where Money Grows (2000), Wargames (2002), Florida: Streets of the Duped (2003), Cinema Jenin (2011)
**Marcus Vetter & Dominik Wessely:**
Broadway Bruchsal (2001), Die Unterzerbrechlichen (2006)
**Marcus Vetter & Arianne Riecker:**
My Father the Turk (2006)
**Marcus Vetter & Stefan Tolz:**
Traders´ Dreams: The Ebay World (2007)
**Marcus Vetter & Leon Geller:**
The Heart of Jenin (2008)
**Marcus Vetter & Karin Steinberger:**
Hunger (2009)

**France, Spain, 2014**
**DCP, color / black-and-white, 123 min**

**Director:** Marc Weymuller
**Photography:** Xavier Arpino
**Screenplay:** Marc Weymuller
**Editing:** Marc Weymuller
**Sound:** Marc Weymuller
**Music:** Bruno Fleutelot
**Narration:** Marc Weymuller
**Narrator:** Marc Weymuller
**Production:** Simon Gillet for Les Films de L'Avalee, Catherine Siméon for Faites un Voeu
**Co-Production:** Pantalla Partida
**World Sales:** Faites un Voeu
**Screening Copy:** Faites un Voeu

**INTERNATIONAL PREMIERE**

# Franco's Promise

## La promesse de Franco

Marc Weymuller

Belchite, a village in the province of Aragon, has become a symbol of the collective amnesia that gripped Spain in the years after the Civil War (1936-1939). The village was literally at the center of the conflict and was severely damaged. The victor Francisco Franco had a new Belchite built alongside the ruins, and today, residents have little regard for the remains of the old village. But is it that easy to simply turn your back on the past? Marc Weymuller records the memories of several generations of villagers. The camera scrutinizes their faces up close while we hear them speaking in voice-over. Glimpses of the distant past resurface, about playing in the narrow streets and – often curtly – about the war. "Era otra cosa" – that was another matter. The close-ups are interspersed with images of the new village and short, static shots of the ruins in the mist, or in bright sunlight: a metaphor for the misty, obscured condition prevailing in the country as a whole. Halfway through, the focus shifts onto the new Belchite as a symbol of Franco's new Spain. Those who were young back then dredge up memories of moving from the old village to the new – as if the divisions of the war could be left behind like the ruins of the old village. Against the background of the still tangible trauma of Belchite, they wonder how their parents and grandparents experienced all of this.

**Marc Weymuller:**
The Wait (1996)
Here and There, Account of a Motionless Journey (1998)
Despite the Night (2004)
Four Walls and the World (2009)
Life, a Long Way Away (2011)
a.o.

IDFA Competition for Feature-Length Documentary

**France, Switzerland, 2014**
**DCP, color, 142 min**

**Director:** Laurent Bécue-Renard
**Photography:** Camille Cottagnoud
**Screenplay:** Laurent Bécue-Renard
**Editing:** Sophie Brunet, Charlotte Boigeol, Isidore Bethel
**Sound:** Fanny Weinzaepflen, Sandie Bompar, Cyril Bécue
**Music:** Kudsi Erguner
**Production:** Laurent Bécue-Renard for Alice Films
**Co-Production:** Louise Productions
**Executive Production:** Isidore Bethel for Alice Films, Thierry Garrel
**World Sales:** CAT&Docs
**Screening Copy:** CAT&Docs
**Website:** www.ofmenandwar.com

**Pitched at the Forum 2013**

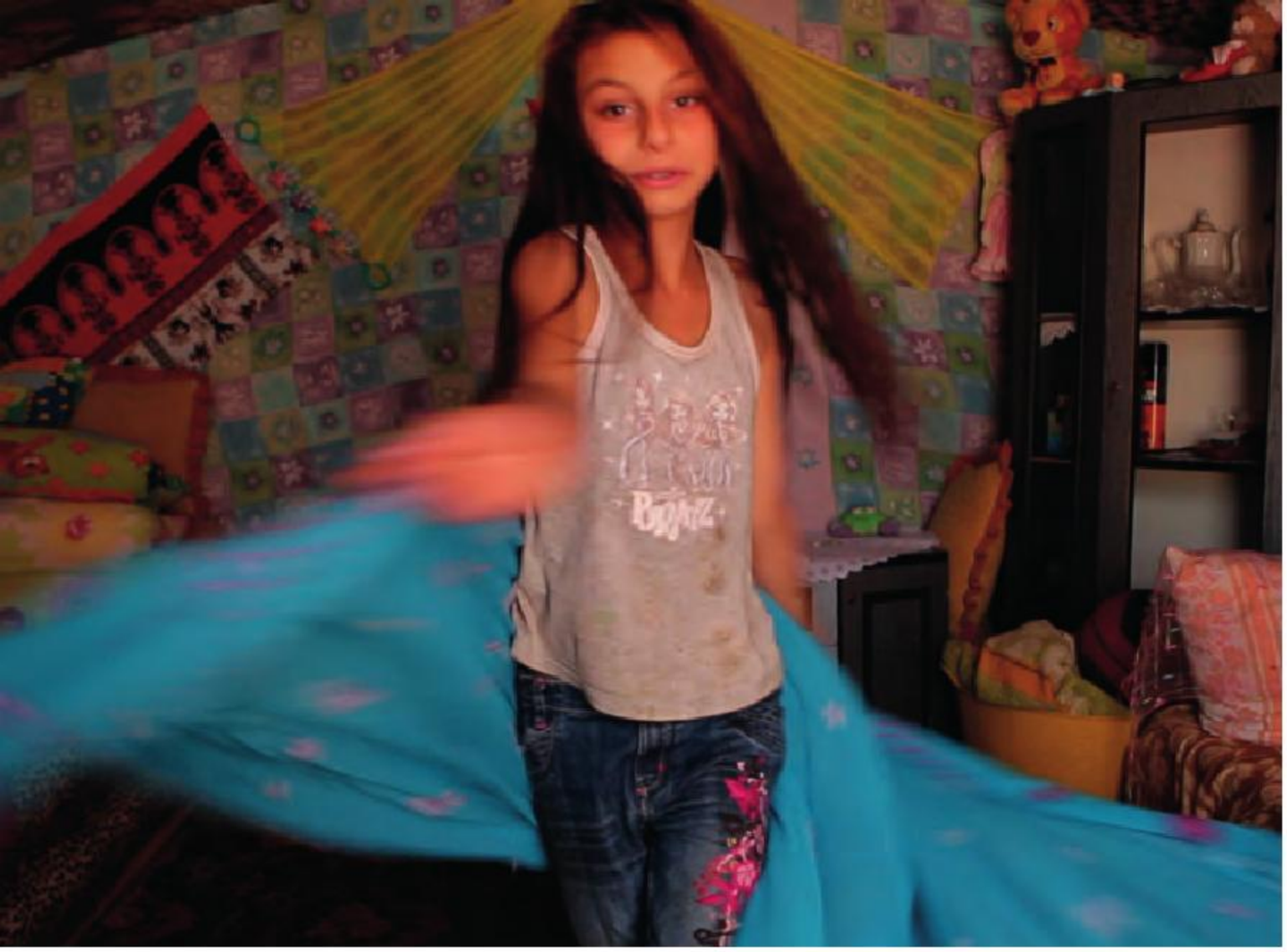
**INTERNATIONAL PREMIERE**

# Of Men and War

## Laurent Bécue-Renard

An American soldier under treatment for post-traumatic stress disorder at the Pathway Home explains how small he felt upon his return to the United States. It's an experience shared by almost all the men in the therapy group. When they finally got back home from their tour of duty in Iraq, they were no longer the same men whom their wives had waved off. Almost all of them have horrific tales to tell, some about a friend lost, many about the deaths of innocent Iraqis. Over a period of years, the camera follows the group therapy and one-on-one sessions where they try to make sense of events that defy logic. Therein lies the problem. Why, for example, did that mother get her daughter to open the front door when the soldiers were already kicking it down? Slowly but surely, we see some of them recovering. The naiveté they display when talking about the ideas they had when they left for Iraq is terribly poignant. Laurent Bécue-Renard starts his film with a quote from Erich Maria Remarque, who wrote the anti-war novel ***All Quiet on the Western Front*** following his experiences in the First World War: "What would our fathers do if we suddenly stood up and came before them and proffered our account?" Ultimately, these American soldiers' testimonies likewise amount to a powerful protest.

**Laurent Bécue-Renard:**
War Wearied (2001)



IDFA Competition for Feature-Length Documentary

**Germany, Poland, 2014**
**DCP, color, 82 min**

**Director:** Agnieszka Zwiefka
**Photography:** Aleksander Duraj, Armand Urbaniak
**Editing:** Thomas Ernst, Hansjoerg Weissbrich
**Production:** Heino Deckert & Iris Pakulla
for ma.ja.de. Filmproduktions
**Co-Production:** Chilli Productions, Stefilm International
**World Sales:** Deckert Distribution
**Screening Copy:** Deckert Distribution
**Involved TV Channels:** HBO Europe, ZDF/ARTE, YLE

**WORLD PREMIERE**

# The Queen of Silence

## Agnieszka Zwiefka

Ten-year-old Denisa is in many respects an outsider: she and her family, who are Roma people, have settled close to a neighborhood in a Polish city where they are not welcome. She is also a girl in a community where men rule the roost, and she is deaf, which is the reason why she never learned to talk. The cause of her condition is unknown, as she has never undergone a medical exam. In spite of it all, this little outcast is an outgoing, playful and sociable girl who loves to dance: this is the one way that she can express the emotions she can't express in words. She likes dancing like the glamorous actresses in the Bollywood DVDs she found in a garbage can. While her community visibly struggles with poverty, exclusion and racism, Denisa dances among scavenging chickens, dogs and children in the improvised camp, and also during heartwarming intermezzos in which Denisa for once is the focus of attention. Then one day she gets a hearing aid, and hears for the very first time. Filmmaker Agnieszka Zwiefka follows Denisa and her family through several seasons, and it becomes clear that even the children understand grown-up problems here. They know exactly how hostile people within the European Union are towards those who have no ID, no education, no work and no permanent residence.

**Agnieszka Zwiefka:**
Underground City (2009)
Albert Cinema (2013)

IDFA Competition for Feature-Length Documentary

**Thailand, 2014**
**DCP, color, 80 min**

**Director:** Krisda Tipchaimeta
**Photography:** Krisda Tipchaimeta
**Editing:** Krisda Tipchaimeta, Sathanapong Limwongthong
**Production:** Sathanapong Limwongthong
for NOB Productions
**Screening Copy:** NOB Productions

**INTERNATIONAL PREMIERE**

# Somboon Poo Somboon

## Krisda Tipchaimeta

Somboon Ruekkhumyee is a grandfather living with his wife Lamaid in a stilt house in the countryside outside the city of Ayutthaya, in the Sena District of Thailand. Lamaid, who has only one remaining breast and kidney, is a headstrong woman with unruly hair who loves spicy food. Somboon has been her devoted caregiver since she lost her kidney. He uncomplainingly helps her from her bed, drags her on a rug to the door, washes her hair, and gives her dialysis four times a day. Every month they make the 30-kilometer (19-mile) journey by tuk-tuk to the city hospital for a checkup. The detailed observational scenes of the daily care routines between December 2009 and April 2012 are framed by excerpts from an interview with Somboon, who talks about knowing Lamaid from school, their arranged marriage, changing from rice farming to fishing, and sharing life and care for one another. Halfway through the film, the tranquility is disturbed by scenes on TV of the severe flooding that took place during the rainy season in 2011. This film is a testimony to love, loyalty and kinship, accompanied by the tweeting of birds but no additional music. Only at the end do we hear a song of love.

**Krisda Tipchaimeta:**
The Sun (2008)
Song of the River (2010)
Can Fly by Machine (2012)

**Denmark, Poland, 2014**
**DCP, color, 110 min**

**Director:** Hanna Polak
**Photography:** Hanna Polak
**Editing:** Marcin Kot Bastkowski
**Sound:** Kristian Eidnes Andersen
**Music:** Jonas Struck
**Production:** Sigrid Dyekjær for Danish Documentary Production
**Co-Production:** Hanna Polak Films
**Executive Production:** Jan Rofekamp for Films Transit International Inc.
**World Sales:** Films Transit International Inc.
**Screening Copy:** Danish Film Institute
**Involved TV Channels:** TVP, ARTE, Human, DR

**Pitched at the Forum 2013**

**WORLD PREMIERE**

# Something Better to Come

## Hanna Polak

DOC U

Yula is just like any regular teenager in almost every way: she experiments with makeup, dyes her blond hair red and then blond again, tries alcohol and cigarettes, and falls in love for the first time. So far so normal, but her living conditions are extraordinary, to say the least. Yula lives on Europe's biggest landfill situated less than 20 kilometers (12 miles) from Moscow's city center. On this unearthly place, trucks and forklifts drive to and fro shifting an endless supply of garbage. Together with her mother, a handful of other children, drunkards and outcasts, Yula spends her days foraging in the filth for food, for shelter material, and for something to do. Director Hanna Polak previously made the award-winning documentary *The Children of Leningradsky* about street kids around Moscow's Leningradsky station, and this film follows Yula and her companions over a 14-year period. They admit to her that they see no alternative, and that they believe their lives are worth less than those of dogs. They also explain that there are people on the site who were once doctors, pilots, truck drivers and educators, and that life in Putin's Russia is really tough. But then there is Yula again, who holds her head up high, lives her life and dares to dream of a little apartment of her own.

**Hanna Polak:**
Railway Station Ballad (2002)
Children of Leningradsky (2004)
Warsaw Battle 1920 in 3D (2010)
Love & Rubbish (2012)

IDFA Competition for Feature-Length Documentary

**UK, Australia, 2014**
**DCP, color, 100 min**

**Director:** Damon Gameau
**Photography:** Judd Overton
**Editing:** Jane Usher
**Music:** Jojo Petrina
**Production:** Nick Batzias for Madman Entertainment
**World Sales:** Metro International
**Screening Copy:** Metro International

**WORLD PREMIERE**

# That Sugar Film

## Damon Gameau

In an attempt to cut through all the conflicting scientific opinions, as well as in preparation for impending fatherhood, Damon Gameau decides he wants to find out what effect sugar really has on human health. The Australian actor and director, who has lived on foods without any added sugar for some years, carries out a remarkable experiment on himself. For a period of 60 days, he eats 40 teaspoons of sugar a day: the daily intake of the average teenager. This sucrose can only be hidden in products generally regarded as healthy. So sweets, chocolate, ice cream and soda are out, but fruit smoothies, yoghurt with granola and a lot of "light" products are all fair game. Alongside the experiment – the striking interim results of which he discusses with a team of medical experts – Gameau examines the infamous sweet stuff with fellow actors, animations and special effects. For instance, Stephen Fry gives a rhyming performance on the difference between glucose, sucrose and fructose, and Gameau (or a "nano version" of himself) undertakes a journey into his own brain to find out exactly what an influx of sugar does there. This snappily edited film also contains relaxed interviews, including with an activist in the sugar-addicted Aboriginal community and a scientist sponsored by Coca Cola.

**Damon Gameau:**
directing debut

IDFA Competition for Feature-Length Documentary

**The Netherlands, 2014**
**DCP, color, 74 min**

**Director:** Morgan Knibbe
**Photography:** Morgan Knibbe
**Screenplay:** Morgan Knibbe
**Editing:** Xander Nijsten
**Sound:** Taco Drijfhout, Vincent Sinceretti
**Music:** Carlos Dialla-Fiore
**Production:** Katja Draaijer & Frank Hoeve for BALDR Film
**Distribution for the Netherlands:** Cinema Delicatessen
**Screening Copy:** BALDR Film

**WORLD PREMIERE**

# Those Who Feel the Fire Burning

## Morgan Knibbe

The night is pitch-black, the sea stormy. Wild waves break on a little boat full of refugees, where a girl laments that she does not want to go to Europe. Suddenly an old man falls overboard. In vain he tries to grab the saving hands. Colored lightning flashes over a busy city seen from above. From that point on, the drowned man sees reality from another dimension. Unconventional and poetic in form, *Those Who Feel the Fire Burning* documents a serious social problem: the hopeless situation of the refugees who actually manage to make the crossing alive. The seeking soul of the old man hurries along the southern European border and dwells on the many disillusioned people, observing them calmly and up close. They would seem to be in limbo just like him, waiting on the edge of a presumed paradise. He sees people on the street chased away like dogs, follows an illegal worker and a drug-addicted mother and slips inside packed shelters. The voices of all these people blend together with his, creating a patchwork of loving memories, dreams and desires.

**Morgan Knibbe:**
A Twist in the Fabric of Space (2012)
Shipwreck (2013)

IDFA Competition for Feature-Length Documentary

**Sweden, 2014**
**DCP, color, 90 min**

**Director:** Nima Sarvestani
**Photography:** Ali Shirzad, Arash T. Riahi
**Editing:** Jesper Osmund
**Production:** Nima Sarvestani for Nima Film
**Co-Production:** ma.ja.de. Filmproduktions
**World Sales:** Deckert Distribution
**Screening Copy:** Swedish Film Institute
**Involved TV Channels:** SVT, DR, ZDF/ARTE

**WORLD PREMIERE**

# Those Who Said No

## Nima Sarvestani

After the Islamic Revolution of 1979, the new Iranian regime consolidated its power through the mass removal of opponents: in the 1980s, thousands of political prisoners were secretly tortured and killed. The perpetrators were never prosecuted, and today hold high-ranking government positions. More than 25 years later, in October 2012, the Iran Tribunal met in The Hague to investigate the executions. This international people's court has no executive power, but aims principally to identify and investigate what went on. For three days, survivors and members of victims' families – including the filmmaker Nami Sarvestani – give their testimony. The Iran Tribunal was broadcast live. From Sweden, an activist named Iraj follows the tribunal – he is one of the survivors, scarred for life. Like Mehdi, who works behind the scenes at the tribunal, Iraj dreams of confronting the perpetrators with their crimes. He has dedicated his life entirely to the struggle for justice. Footage of Iraj and of Sarvestani looking for evidence in Iran is interspersed with poignant testimony from the courtroom. Survivors describe the horrors of their captivity in detail, but will justice ever prevail?

**Nima Sarvestani:**
Naked and Wind (2002)
Dead Man's Guest (2003)
Many Years Later (1999)
The Evil Cycle (1998)
Iranian Kidney Bargain Sale (2006)
On the Border of Desperation (2008)
I Was Worth 50 Sheep (2010)
No Burqas Behind Bars (2012)

IDFA Competition for Feature-Length Documentary

**Canada, 2014**
**DCP, color, 98 min**

**Director:** Patricio Henriquez
**Photography:** Sylvestre Guidi, Patricio Henriquez
**Screenplay:** Patricio Henriquez
**Editing:** Andrea Henriquez
**Music:** Robert M. Lepage, Nicolas Borycki
**Production:** Patricio Henriquez for Macumba Film, Colette Loumède for National Film Board of Canada
**World Sales:** National Film Board of Canada
**Screening Copy:** National Film Board of Canada

**INTERNATIONAL PREMIERE**

# Uyghurs, Prisoners of the Absurd
## Ouïghours, prisonniers de l'absurde
Patricio Henriquez

In the Chinese autonomous region of Xinjiang live the Uyghur, an Islamic people of Turkish origin. Since the area was incorporated into China, they have become a persecuted minority in their own country. In October 2001, a group of Uyghurs fled to Afghanistan, where they were to face a new and unexpected misfortune. The U.S. was attacking the country at the time in efforts to find Osama bin Laden and al-Qaeda fighters, and the local population was being encouraged to report terrorists in exchange for cash. More than 20 Uyghur men were delivered into the hands of the Americans in this way. The refugees were transported to Guantanamo Bay, where they were imprisoned for many years, initially without any form of judicial process, and later proven innocent. For many years their freedom was obstructed by all manner of international political issues and interests. How could this have happened? Three of them speak openly about the years of hell they went through as refugees, and about their frustrating and tragic time being locked up. Their deeply shocking account is complemented by news footage on the affair and interviews with others involved, including the interpreter at Guantanamo, their passionate lawyer, and a judge who took a personal interest in the fate of these prisoners.

**Patricio Henriquez:**
Yasser Arafat et les Palestiniens (1980), The Last Stand of Salvador Allende (1998), Images of a Dictatorship (2000), Washed Away (2003), Ways of Death (2004), To Disobey (2005), The Dark Side of the White Lady (2006), Under the Hood, A Voyage Into the World of Torture (2008)
**Patricio Henriquez & Luc Coté:**
You Don't Like the Truth – 4 Days Inside Guantánamo (2010)

**South Korea, 2014**
**DCP, color, 100 min**

**Director:** Seung-Jun Yi
**Photography:** Seung-Jun Yi
**Screenplay:** Seung-Jun Yi
**Editing:** Seung-Jun Yi
**Sound:** Hee-Su Kim, Sung-Min Kim
**Music:** Andreas Miranda, Seong-Ki Min
**Production:** Min-Chul Kim for Minch & Films, Seung-Jun Yi for Bluebird Pictures
**World Sales:** Documentary Airways
**Screening Copy:** Minch & Films
**Involved TV Channel:** EBS

**Awards:** Unicef Award EBS International Documentary Festival

**Pitched at the Forum 2012**

**INTERNATIONAL PREMIERE**

# Wind on the Moon

## Seung-Jun Yi

What's life like if you're born deaf and blind? The 19-year-old South Korean girl Yeji is barely able to communicate. She and her mother have been together almost constantly for years, but at last Yeji has been admitted to a special school for the blind. Yeji and her mother are very close indeed, so it's a tense time for both of them. After all, Yeji's mother is the only one who knows how much her daughter enjoys being in the car and loves the sense of weightlessness in the sea. But explaining everyday things to Yeji is difficult. How do you let her know that suddenly pulling off her pants isn't okay, or that there's no reason to be scared of leaving fingerprints? This fly-on-the-wall documentary records Yeji's daily life, and we see from the very first scene just how strange that life must be. Lacking key senses means the most mundane of matters can be a very different prospect: some are intensified, while others aren't even experienced. There is no commentary as we watch Yeji in her safe surroundings. Instead, we hear her mother reading aloud from her journal, telling of the experiences, fears and dreams surrounding her disabled daughter.

**Seung-Jun Yi:**
Invisible War – India Bihar Report (2000)
Breathing in a Waste Land (2002)
Like Wild Flowers, Two Women's Story (2007)
Children of God (2008)
Planet of Snail (2011)

# COMPETITION PROGRAMS

## IDFA Competition for First Appearance

Fifteen documentaries by directors presenting their first or second feature film are competing for the IDFA Award for Best First Appearance. With this competition, IDFA supports talented new filmmakers. A five-member international jury (see page 13) evaluates the films, nominates three of them and selects the winner from these. The award consists of a sculpture and a cash prize of €5,000.

In addition, the jury is presenting the Peter Wintonick Award, an incentive award given in memory of Canadian filmmaker Peter Wintonick, who died last year. The award consists of a cash prize of €4,000 made available by Films Transit and EyeSteelFilm.

One of the films, *On the Bride's Side*, is also selected for the IDFA DOC U Competition (see page 93).

IDFA Competition for First Appearance

**Czech Republic, 2014**
**DCP, color, 77 min**

**Director:** Eva Tomanova
**Photography:** Petr Koblovsky, Michal Vojkuvka, Jirí Krejcík
**Screenplay:** Eva Tomanova
**Editing:** Krasimira Velitchkova, Dominik Krutsky
**Production:** Jiri Konecny for Endorfilm
**World Sales:** Visible Film
**Screening Copy:** Endorfilm
**Involved TV Channel:** Ceská Televize

**WORLD PREMIERE**

# Always Together

## Stále spolu

Eva Tomanova

In this portrait of an unusual Czech family, nine children seem to be living in paradise. On sunlit meadows, they have a large playground with lots of swings, they climb high in trees and no matter how small they are, they hang around on the roof of the trailer that is part of their self-built home. Nonetheless, they have a father who is a disciplinarian and leads his family with a heavy hand. The mother is gentler, but she always sides with her husband. Although both parents are educated people, they willingly chose for a life outside mainstream society. Director Eva Tomanová looks at them critically, and it's no coincidence that she opens with a scene in which the father goes to the welfare office with his children in tow. Is a man who consciously evades the system and denies his children schooling entitled to money from the state? Tomanová takes us gently along in the family's ideal life, which she then sharply dissects. How good is it for the children to grow up like this, with a father who has proclaimed himself to be a "professional?"

**Eva Tomanova:**
directing debut

IDFA Competition for First Appearance

**Uruguay, 2014**
**DCP, color, 100 min**

**Director:** Facundo Marguery
**Photography:** Ignacio Elola, Matias Sabah
**Editing:** Facundo Marguery, Guillermo Roccamora
**Sound:** Nicolas Oten
**Music:** Joaquin Gonzalez
**Production:** Virginia Hinze for U Films, Matias Sabah for Videitos Films
**Executive Production:** Lucía Gaviglio for U Films, Matias Sabah for Videitos Films
**Screening Copy:** U Films
**Website:** www.a60km.com

**INTERNATIONAL PREMIERE**

# At 60 Km/h
## A 60 km/h
Facundo Marguery

The Citroen Méhari is a lightweight all-terrain vehicle: 600 cc, two-cylinder and 28 HP, with a maximum speed of 60 kilometers (37 miles) per hour. Divorced and lonely, a Uruguayan named Mario Sabah decided to realize a longtime dream for his 50th birthday and tour the world in this car. So he quit his job and fixed up the blue Méhari that once served as the family wagon. Together with a camera and his two sons, he then embarked on a 150,000-kilometer (93,000-mile) journey across 45 countries and five continents. Once on the road, it doesn't take long for tensions to mount. After a clash of personalities halfway through Latin America, Mario continues alone, all the way to Canada. Sometimes he drives 600 kilometers at a stretch without even realizing it. "Do not ask me what happened in the middle, because I cannot tell." Once he is way up north, he puts the Méhari on the boat to Spain, and from there he travels through Europe, Asia and even Australia, defying heat, rain, dirt and all forms of chaos along the way – with plenty of stamina, far too little money and at a speed that's crucial to the story. In the words of his son Mattias, "At 60 kilometers per hour, you're like a chameleon. You go slowly, transforming along with the landscape you're going through."

**Facundo Marguery:**
directing debut

IDFA Competition for First Appearance

**Indonesia, 2014**
**DCP, color, 89 min**

**Director:** Ariani Djalal
**Photography:** Angen Sodo Pangariwobo, Amerta Kusuma, Kurnia Yudha
**Editing:** Ariani Djalal, Sebastian Winkels
**Sound:** Venti Wijayanti, Annastasia Jessica
**Production:** Ariani Djalal for Tanamera
**Co-Production:** Goethe Institut Jakarta
**Distribution for the Benelux:** IDFA Bertha Fund
**Screening Copy:** Tanamera

**INTERNATIONAL PREMIERE**

# Die Before Blossom

## Layu sebelum berkembang

Ariani Djalal

Almost 70 years after independence and 10 years after the installation of the first democratically elected president, the educational system in Indonesia is increasingly being influenced by Islamic values. This observational documentary follows two girls and their families during a crucial period in their school careers: their last year at public elementary school in the city of Jogyakarta. Dila and Kiki are modern city girls from a middle-class background: they like to listen to pop music, are very interested in their appearance and giggle about girl stuff. At school, all the children wear uniforms, everyone prays together, the national anthem is sung and the girls learn how to behave now that they are approaching puberty. Although Islam isn't a state religion, its influence on the once secular school system is growing. The educational system is underpinned by three moral principles: piety, patriotism and discipline. The strictness of the school regime doesn't seem so bad – for example, Kiki is able to talk her way out of studying the Koran. But once the final exams start to loom, things suddenly get very serious, both for the girls and for their parents. A lot is riding on their exam results, for the popular schools in the city only take those children who get the highest scores.

idfa bertha fund **IDFAcademy Results**

**Ariani Djalal:**
directing debut

IDFA Competition for First Appearance

**Hungary, Germany, 2014**
**DCP, color, 72 min**

**Director:** Gábor Hörcher
**Photography:** Kristóf Becsey, Gábor Hörcher
**Editing:** Thomas Ernst
**Production:** Marcell Iványi for KraatsFilm Production, Marieke Bittner for Weydemann Brothers
**Screening Copy:** KraatsFilm Production

**WORLD PREMIERE**

# Drifter

## Gábor Hörcher

Ricsi really wants to speed through life on squealing tires, but finds that life is constantly applying the handbrake. It's not easy for an 18-year-old in the poverty-stricken Hungarian countryside. What Ricsi really wants is to be a professional racecar driver. He drops out of school because the upcoming local rally is much more important to him. When Ricsi isn't racing or tinkering with cars, he craves love and attention. But the girls – and even his own father – keep him at arm's length. His skill as a driver is obvious, but he has almost as much talent for taking wrong turns in life. In the meantime, Ricsi's single mother tries everything in her power – with a little help from the horoscopes – to keep her rebellious son on the straight and narrow. But how is their combined monthly income of €600 supposed to pay the fines Ricsi keeps getting for driving without a license? Ricsi's juvenile male restlessness is captured in close-ups and medium shots of his soiled hands, vulnerable eyes, tough-guy outfits and ever-changing hairstyles. At the same time, director Gábor Hörcher beautifully frames the silent witness to Ricsi's trials and tribulations: the rugged, persistent Hungarian countryside, loaded with decay and melancholy.

**Gábor Hörcher:**
directing debut

IDFA Competition for First Appearance

**USA, 2014**
**DCP, color, 72 min**

**Director:** Nausheen Dadabhoy
**Photography:** Nausheen Dadabhoy
**Editing:** Michael Meehan
**Music:** Sage Lewis
**Production:** Nausheen Dadabhoy for DadaGirl Films
**Screening Copy:** DadaGirl Films
**Website:** www.thegroundbeneaththeirfeet.com

**WORLD PREMIERE**

# The Ground Beneath Their Feet

## Nausheen Dadabhoy

The consequences of a serious earthquake in northern Pakistan in 2005 are still painfully visible. Among the many casualties were dozens of girls who lost the use of their legs, throwing the rest of their lives into doubt. In Pakistan, girls are meant to be homemakers. But how can you marry and have children if you are confined to a wheelchair? Alongside their physical rehabilitation, Ruqiya and Khalida are faced with the need to redefine their position in society. Filmmaker Nausheen Dadabhoy records their struggle over the course of five years. The young women wrestle not only with physical restrictions and pain, but above all with how to relate to their families and those around them. They have gone from providing care to needing care, completely dependent and immobile, undoing family structures. Khalida's family allows her to break out of these structures, while Ruqiya's family is unable to give her the same freedom. And both of them still face prejudices from their communities. "In the end they consider me only as disabled. No matter what I do," Khalida says. As disabled women in Pakistan, will they ever again find themselves on firmer footing?

**Nausheen Dadabhoy:**
directing debut

IDFA Competition for First Appearance

**New Zealand, 2014**
**DCP, color / black-and-white, 93 min**

**Director:** Bryn Evans
**Photography:** Bevan Crothers
**Editing:** Peter Roberts
**Sound:** Dick Reade
**Music:** Marshall Smith, Tom Fox
**Production:** Paula Jones for Inkubator Limited
**Executive Production:** Alex Lee for Inkubator Limited
**World Sales:** Inkubator Limited
**Screening Copy:** Inkubator Limited
**Website:** www.hiphoperationthemovie.com

**INTERNATIONAL PREMIERE**

# Hip Hop-eration

## Bryn Evans

A group of 30 senior citizens, the oldest of whom is 96, are preparing on a small island off the coast of New Zealand for the World Hip-Hop Dance Championship in Las Vegas. They are under the inspirational leadership of manager Billie Jordan, who is convinced even before they have qualified for the championship that the trip to Vegas is a certainty: "You're all going, even if it's in an urn." Wheelchairs and artificial hips are no excuse. Jordan admits in an interview that even she doesn't know where her fervor comes from. Instead of focusing on the rehearsals, director Bryn Evans concentrates on a few of the hip-hop seniors at home, where they talk about what they think of hip-hop: "I like the movement of it, but I'm not too keen on the music." And about their pasts: one of them was a well-known peace activist who crossed the United States on foot. And about the present, which for some of them presents obstacles to the big trip: such as a partner with dementia, problems with dentures, a doctor who expressly forbids it. Others are more resolute: "I've always wanted to die dancing." One thing's for sure: the audience in Vegas will see something they've never seen before.

**Bryn Evans:**
From Street to Sky (2008)

IDFA Competition for First Appearance

**Iran, 2014**
**DCP, color, 70 min**

**Director:** Mehdi Ganji
**Photography:** Mehdi Ganji
**Editing:** Ebrahim Monsef
**Sound:** Hossein Mahdavi, Hasan Mahdavi, Reza Godazgar
**Music:** Amin Behroozzadeh, Shoaib Kaminpour
**Production:** Sahar Razavi for DEFC–Documentary and Experimental Film Center
**Screening Copy:** Mehdi Ganji

**WORLD PREMIERE**

# I Want to Be a King
## Man mikham shah besham
Mehdi Ganji

Several years ago, two German tourists knocked at the door to the modest farmhouse of Abbas Barzegar somewhere near Shiraz, Iran. Barzegar offered them a place to stay and the meal that his wife had just prepared. The tourists ate with gusto, and the news soon spread that Barzegar served the best food in all of Iran. The simple farmer metamorphosed into a real businessman with successful, increasingly modern accommodations offering guests "the authentic Iran." In his debut film, Mehdi Ganji shows how hard the family must work to satisfy the demand: Barzegar's wife does overtime in the kitchen where she works her culinary magic using local produce, his three children do many odd jobs, and Barzegar himself acts as host, tour guide and logistics coordinator. But the man still isn't satisfied. He talks about his considerable ambition to start an archaic nomadic tribe, so he can take his guests to a bygone age as if in a time machine. He is still looking for a woman who can serve as queen of the tribe to his king. At first, Barzegar's wife and children react laconically to the dreams of their paterfamilias, but once he has actually found a nubile nomad girl, stress and depression hit them hard.

**Mehdi Ganji:**
directing debut

IDFA Competition for First Appearance

**UK, 2014**
**DCP, color, 81 min**

**Director:** Georgia Scott, Sophia Scott
**Photography:** Sophia Scott
**Editing:** Christine Pancott, John Mister
**Music:** Leonardo Saric, Nedim Zlatar
**Production:** Georgia Scott for GroundTruth Productions
**Executive Production:** Christopher Hird for Dartmouth Films
**World Sales:** ro*co films international
**Screening Copy:** ro*co films international
**Website:** www.intheshadowofwarfilm.com

**INTERNATIONAL PREMIERE**

# In the Shadow of War

## Georgia Scott, Sophia Scott

Although the war in their homeland of Bosnia and Herzegovina ended almost 20 years ago, many young people are still suffering the consequences of a struggle they had no part in themselves. The film follows the lives of four teenagers, each trying in his or her own way to live with the legacy of war. The father of 17-year-old Magdalena is badly traumatized – he went to war at the age of 17, and now he takes it out on his daughter. Ilija doesn't know his father and was abandoned by his mother at birth. Elvis lost both parents – he self-mutilates and has attacks of rage that bring him into frequent contact with the police. Ante's father was a violent war criminal – the Yugoslavia Tribunal sentenced him to 20 years in prison. There are moments of strength and hope in each of their stories, but their loyalty to their absent parents and their yearning for the security of a normal family life means they are trapped in a cycle of despair and guilt. This film is a portrait of a lost generation.

**Georgia Scott:**
directing debut
**Sophia Scott:**
directing debut

IDFA Competition for First Appearance

**Egypt, United Arab Emirates, 2014**
**DCP, color, 85 min**

**Director:** Nadine Salib
**Photography:** Sara Yahia
**Editing:** Micheal Youssef Shafek
**Sound:** Mona Lotfy
**Music:** Rami Abadir
**Production:** Maartje Alders for Hassala Films
**Co-Production:** Albatrik Art Production and Cinema Services
**Screening Copy:** Hassala Films

**INTERNATIONAL PREMIERE**

# Mother of the Unborn

## Um ghayeb

Nadine Salib

In Hanan's opinion, "The best thing in the world is God giving you a baby and a kind husband." She has the kind husband, but not yet the baby. This Egyptian woman has been trying to become a mother for 12 years now. According to the doctor, her womb is too narrow, and she has undergone three unsuccessful operations to enlarge it. Known in the village as "mother of the unborn," Hanan is also willing to try less orthodox medical options. In fact, she has tried everything the small community rooted in ritual, magic and superstition has to offer. She crossed the railroad tracks seven times just before a train passed, an experience almost as terrifying as the time she had to step over a huge snake. During conversations with family members and villagers, Hanan is funny, levelheaded and hopeful, but her sorrow and bitterness are revealed in personal, candid interviews. Against the backdrop of the sandy village in the south of Egypt, other villagers, including the midwife, the gravedigger and an expectant mother, give their opinions of Hanan's misfortune and talk about marriage, new life, miscarriages and mourning.

idfa bertha fund **IDFAcademy Results**

**Nadine Salib:**
directing debut

IDFA Competition for First Appearance

**Palestine, Italy, 2014**
**DCP, color, 89 min**

**Director:** Gabriele Del Grande, Antonio Augugliaro, Khaled Soliman Al Nassiry
**Photography:** Antonio Augugliaro
**Editing:** Antonio Augugliaro
**Production:** Antonio Augugliaro for Gina Film
**Co-Production:** DocLab srl
**Screening Copy:** DocLab srl
**Website:** www.iostoconlasposa.com

**Awards:** Human Rights Nights Award &
Sorriso diverso Venezia Award Venice Film Festival

**INTERNATIONAL PREMIERE**

# On the Bride's Side

## Io sto con la sposa

Gabriele Del Grande, Antonio Augugliaro, Khaled Soliman Al Nassiry

In this unorthodox road movie, a Palestinian poet and an Italian journalist decide to transport five Syrian and Palestinian refugees to Sweden, even though it could lead to a charge of human trafficking. They are driven by a desire to show that there is another, more helpful Europe that sympathizes with refugees' motives and dreams. The enterprise begins cheerfully, with the group staging a wedding in order to trick border guards on the way from Milan to Malmö. On the mountain route between Italy and France, the bride ties her white dress around her hips, and the group progresses northwards with the help of various friends, the handheld camera work capturing the emotions. Along the way, memories are reawakened of a perilous journey to Lampedusa, of the war at home and of friends who got killed. The makers claim that their film shows nothing more than "something that really took place on the road from Milan to Stockholm from the 14th to the 18th of November, 2013." But the viewer, having gradually worked out that there's more to it, sympathizes with this charitable expansion of Fortress Europe's borders, and hopes for a better future for the young rapper who's already been through so much.

**DOC U**

**Gabriele Del Grande:**
directing debut
**Antonio Augugliario:**
directing debut
**Khaled Soliman Al Nassiry:**
directing debut

IDFA Competition for First Appearance

**Finland, Denmark, Sweden, 2014**
**DCP, color / black-and-white, 93 min**

**Director:** Amir Escandari
**Photography:** Peter Flinckenberg
**Screenplay:** Amir Escandari
**Editing:** Søren Ebbe
**Sound:** Patrik Strömdahl
**Music:** Michel Wenzer
**Narration:** Amir Escandari, Miia Haavisto
**Production:** Miia Haavisto for Helsinki Filmi
**Co-Production:** Fridthjof Film, Story AB
**Executive Production:** Aleksi Bardy for Helsinki Filmi, Annika Sucksdorff
**World Sales:** The Yellow Affair
**Screening Copy:** Helsinki Filmi
**Involved TV Channels:** YLE, SVT, DR, ERR
**Website:** www.pixadoresfilm.com

**Pitched at the Forum 2011**

**INTERNATIONAL PREMIERE**

# Pixadores
## Tuulensieppaajat
Amir Escandari

Four young men, all from the slums of São Paulo, have one mission in life. Without any safety gear, they scale tall buildings to spray-paint their names and slogans criticizing society. They climb as high as they can, always clad in black. Hence, the film is mainly in black-and-white, with the occasional striking color accent. A dynamic, hand-held camera follows the boys in their daily lives, at work, on the street, at home in the favela or at night during their climbs or their raids for copper. When they are invited to the Berlin Biennale, a memorable culture clash ensues, as it appears that the curator fails to understand what lies at the heart of ***pixaçao***, or Brazilian graffiti. Are these men artists, anarchists or criminals? On the soundtrack we hear barking dogs, sirens, speeding trains or helicopters, underlining the tension in the lives of the often-hunted ***pixadores***. The film tells the story of these four friends – Djan, William, Ricardo and Biscoito – who risk their lives to leave their mark on the world. It's a story about train surfing, fighting for freedom, realizing dreams, Nietzsche and goodness.

**Amir Escandari:**
directing debut

IDFA Competition for First Appearance

**India, Finland, 2014**
**DCP, color / black-and-white, 96 min**

**Director:** Abhay Kumar
**Co-director:** Archana Phadke
**Photography:** Abhay Kumar
**Screenplay:** Abhay Kumar, Archana Phadke
**Editing:** Abhay Kumar, Archana Phadke
**Sound:** Micke Nyström
**Music:** Shane Mendonsa
**Narration:** Abhay Kumar
**Narrator:** Abhay Kumar
**Production:** Abhay Kumar & Archana Phadke for Storyteller ink.
**Co-Production:** Helsiniki Filmi Oy
**Executive Production:** Iikka Vehkalahti for YLE
**World Sales:** CAT&Docs
**Screening Copy:** Storyteller ink.
**Involved TV Channel:** YLE

**WORLD PREMIERE**

# Placebo

## Abhay Kumar

At one of the most prestigious medical schools in India, applicants have less than 0.1 percent chance of getting accepted. Compare that with Harvard, which has an admission rate of 7 percent. So you can safely assume, as the introductory voice-over explains, that the institute is home to some of the most brilliant thinkers in the country. After witnessing an act of severe aggression among several students, filmmaker Abhay Kumar decides to investigate the increasing number of violent incidents on the university campus. For two years, he closely follows four students. He's no fly on the wall, that's for sure. On the contrary, the students are clearly aware of the camera, and Kumar mentions it when he realizes that his presence is undeniably influencing the microcosm he is filming. From the many hours of material, he has edited together a documentary that leaps back and forth in time, providing insight into a remarkable place where the pressure to achieve is unprecedented. Extremely high intelligence is sometimes more of a burden than a blessing, and students are often heartbreakingly lonely.

**Abhay Kumar:**
directing debut

IDFA Competition for First Appearance

**South Africa, 2014**
**DCP, color, 90 min**

**Director:** Ryley Grunenwald
**Photography:** Ryley Grunenwald
**Editing:** Kerryn Assaizky
**Sound:** Basiami Segola
**Music:** Joel Assaizky
**Production:** Ryley Grunenwald for Marie-Vérité Films, Odette Geldenhuys for Frank Films
**Screening Copy:** Marie-Vérité Films
**Involved TV Channel:** Knowledge Network
**Website:** www.theshorebreakmovie.com

**WORLD PREMIERE**

# The Shore Break

## Ryley Grunenwald

The Wild Coast Region is one of the most underdeveloped areas in South Africa. At the same time, it is a place with miles of breathtaking, unspoiled nature, where the Pondo people have managed to retain their traditional way of life. In a close-knit rural community in the Amadiba area, two cousins become embroiled in a conflict as a result of plans by an Australian company to open a titanium mine. A local tour guide named Nonhle is against the mine. She wants to preserve the area for the Pondo and their traditions, and protect the region through ecotourism. Her cousin Madiba sees opportunities for economic development through the opening of the mine. And he is not alone in this, as the government is also in favor of it. The divisions between Nonhle and Madiba reflect the struggle as it is fought out at a higher level. Like a considerable section of the community, the elected Pondo king spoke out against the mine, so the government has replaced him with his nephew, who supports it. Monochrome animations and stunning shots of nature provide peaceful interludes in a struggle in which manipulation and deceit are fair game.

## IDFAcademy Results

**Ryley Grunenwald:**
The Dawn of a New Day (2011)

IDFA Competition for First Appearance

**Chile, 2014**
**DCP, color, 70 min**

**Director:** Maite Alberdi
**Photography:** Pablo Valdés
**Screenplay:** Maite Alberdi
**Editing:** Juan Eduardo Murillo
**Sound:** Boris Herrera
**Music:** Miguel Miranda
**Production:** Clara Taricco for Micromundo Producciones
**World Sales:** CAT&Docs
**Distribution for the Benelux:** IDFA Bertha Fund
**Screening Copy:** Micromundo Producciones
**Involved TV Channel:** ITVS
**Website:** www.teatimethemovie.com

**Pitched at the Forum 2011**

**INTERNATIONAL PREMIERE**

# Tea Time

## La once

Maite Alberdi

Five older ladies have had tea together every month for the past 60 years, ever since they finished high school. Although their personalities are very diverse, they have been together so long they can forgive one another anything. Together, they reminisce about the old days and reflect on more current affairs. Laughing, they read aloud from a housekeeping book, concluding that things haven't changed that much in terms of male-female relations. Although that twerking they saw on TV recently was really something new. Their stories are many and varied, their opinions forthright. One lady has no problem at telling another that her husband was as ugly as sin. Sixty years become sixty-one, sixty-two, even sixty-four. And every month the cookies are laid out, whipped cream is put onto the pastries, the tea infusers bobbing in the teapot. The ladies always appear in immaculate makeup and clothing at their meetings, which are sometimes hilarious, but always warm and full of love. Teatime never starts without a brief prayer and an expression of their realization that they have a lot to be thankful for. A meditation on youth, age and friendship, and about the things that pass: "Have you noticed our group is shrinking a bit?"

idfa bertha fund **IDFAcademy Results**

**Maite Alberdi:**
The Lifeguard (2011)

# War of Lies

## Krieg der Lügen

Matthias Bittner

IDFA Competition for First Appearance

**Germany, 2014**
**DCP, color, 89 min**

**Director:** Matthias Bittner
**Photography:** Julia Schlingmann
**Screenplay:** Matthias Bittner
**Editing:** Friedemann Schmidt
**Production:** Paul Zischler & Susanne Mann
for Zischlermann Filmproduktion
**Co-Production:** Film- und Fernseh-Labor Ludwigsburg
**World Sales:** Cinephil
**Screening Copy:** Zischlermann Filmproduktion
**Involved TV Channels:** BR, SWR

**Pitched at the Forum 2012**

**WORLD PREMIERE**

In 1999, Rafed Ahmed Alwan al-Janabi fled his native Iraq and ended up in Cologne, Germany. In his asylum application, he stated that he was a chemical engineer working for the military industrial complex in Iraq. This naturally attracted attention. A member of the German secret service, the BND, told him that "they" wanted to bring down Saddam Hussein, Al-Janabi claims. Music to the ears of this Iraqi, who wanted nothing more than to see the end of the ruthless dictator. Al-Janabi suggested that Hussein had weapons of mass destruction and made sketches of the complex where he worked. He received the code name Curveball, which turned out to be strangely fitting. His relationship with the BND went sour, however, and after October 2000 there was no more contact between them. Then, after 9/11, the old file was dug up and sent to the American and British secret services. In 2003, President Bush gave the order to invade Iraq on the basis of this dubious information. Director Matthias Bittner intercuts segments of a long interview with Al-Janabi with news clips about his lies and reenacted scenes from his wanderings since leaving his country. Was Al-Janabi really able to walk all over the world's intelligence services and how did this lie become a convenient truth?

**Matthias Bittner:**
directing debut

# COMPETITION PROGRAMS

## IDFA Competition for Mid-Length Documentary

Fifteen documentaries between 45 and 60 minutes in length are competing for the NTR IDFA Award for Best Mid-Length Documentary. A five-member international jury (see page 14) evaluates the films, nominates three of them and selects the winner from these. The award consists of a sculpture and a cash prize of €10,000, provided by Dutch broadcaster NTR.

One of the films, *Plaza Man*, is also competing in the IDFA Competition for Dutch Documentary (see page 67).

IDFA Competition for Mid-Length Documentary

**Spain, 2014**
**DCP, color, 58 min**

**Director:** Oscar Pérez
**Photography:** Oscar Pérez
**Screenplay:** Oscar Pérez, Mia de Ribot
**Editing:** Oscar Pérez
**Production:** Oscar Pérez for Getsemani Produccions
**Executive Production:** Jordi Ambròs for TVC
**World Sales:** Taskovski Films
**Screening Copy:** Getsemani Produccions
**Involved TV Channels:** TVC, YLE

**WORLD PREMIERE**

# The Final Stretch

## Oscar Pérez

It's summertime in Deltebre, a village on the Ebro River Valley in Spain. At this time of year, the flow of the river is so weak near the sea that the river delta is gradually silting up. Meanwhile, village life temporarily switches from static to frenetic as the annual festival approaches. Rural workers build the enclosure around the festival grounds where families, neighbors and friends assemble to celebrate for several days, with food and drinks in abundance. Over the course of the seasons, filmmaker Oscar Perez observes life in Deltebre, which has been paralyzed by a multiple crisis. In fall, two sisters prepare for the onslaught of the tempestuous sea, which swallows up more of their land year after year. During a moonlit winter night, the river delta becomes the scene of the duck hunt, the results of which aren't indicative of the copious meal that follows. And when spring finally arrives, stagnation in the town comes even more clearly into view. Manolo lost his job more than two years ago, and he has reduced his physical activity to an absolute minimum, though his appetite is as big as ever. The advice of his doctor unintentionally diagnoses the condition of an entire community: "You have to walk as though you're going somewhere. With purpose."

**Oscar Pérez:**
Xavó-Xaví (2002)
Can Tunis (2002)
Salve Melilla (2006)
The Tailor (2007)
Litter (2008)
If the Camera Blows Up (2009)
Hollywood Talkies (2011)

IDFA Competition for Mid-Length Documentary

**France, 2014**
**DCP, color, 45 min**

**Director:** Elisabeth Vogler
**Photography:** Elisabeth Vogler
**Editing:** Adriana Komives, Elisabeth Vogler
**Production:** Laurent Rochette
**Screening Copy:** French Lab Agency

**WORLD PREMIERE**

# A French Laundry
## Blanchisserie de France
Elisabeth Vogler

The plaster is crumbling from the walls and his sweater hangs loosely around his old body, but the quality and beauty of the clothes the nearly 90-year-old Frenchman turns out in his laundry are still immaculate. Superb, even. And he knows it. The octogenarian tirelessly presses creases in pants and works his way through baskets of uniforms, using just a single washing machine and one dryer in his shop in a back street of Nice. He is becoming a rarity; all around him, the other laundries are closing down. But Jean-François is loyal to his clients, and they to him. The camera seems to follow him nonchalantly through his daily routine, but this nonchalance is in fact a mask for the filmmaker's concentration. The camera registers every facial expression and throwaway comment, allowing this survivor's exceptional story to unfold. The film's calm, consistent structure – along with a well-timed break in style – give added charge and depth to the protagonist's character and tenacity. Not until the wrecking balls start their destructive work does the elderly gentleman finally leave his shop and the dark backstreets of Nice for the sunny coast he once called home.

**Elisabeth Vogler:**
directing debut

IDFA Competition for Mid-Length Documentary

**Norway, Finland, UK, 2014**
**DCP, color, 61 min**

**Director:** August B. Hanssen
**Photography:** Lars Erlend Øymo
**Screenplay:** August B. Hanssen
**Editing:** Erik Andersson
**Production:** Carsten Aanonsen for Indie Film
**Co-Production:** Mouka Filmi, Telling Productions, Chezville, Substans Film
**World Sales:** Films Transit International
**Screening Copy:** Indie Film
**Involved TV Channels:** NRK, DR, YLE, SVT

**Pitched at the Forum 2013**

**WORLD PREMIERE**

# Ida's Diary

## Ida's dagbok

August B. Hanssen

Ida Storm is a young Norwegian woman whose life is a series of great highs and deep lows caused by borderline personality disorder. Acts of self-harming from a period she has now left behind have left their marks on her body. Years ago, she started to record her own life using a simple HD camera or smart phone, and the result is a highly detailed and unflinchingly honest document. Through excerpts from this video diary, this film follows her up to the age of 26. Ida films in the mornings when her thoughts are as black as the nights at her favorite spot near the ocean, in the evenings at parties waiting stoically for the drugs to kick in, and in the afternoons when she thinks she can do anything and life is smiling at her. And then there are the mornings when she wakes up in the hospital, not sure what has happened to her. On camera, in front of the mirror or in the car, she reflects on her condition, on the expectations of those around her, on her youth – which she illustrates with home movies – and on today and the future. Increasingly, she succeeds in conquering her misery and breaking its shackles to reach a peak from which the world looks bearable once more.

**August B. Hanssen:**
Pushwagner (2011)
300 Sekunder (2011)
Club 7 (2014)

IDFA Competition for Mid-Length Documentary

**Russia, 2014**
**DCP, color, 45 min**

**Director:** Julia Mironova
**Photography:** Algis Mikulskis, Vyacheslav Nemyshev
**Editing:** Dasha Khudoleyeva
**Sound:** Alexander Dudarev
**Music:** Victor Sologub
**Production:** Alexey Telnov for St. Petersburg Documentary Film Studio
**Executive Production:** Victoria Ruben for St. Petersburg Documentary Film Studio
**Screening Copy:** St. Petersburg Documentary Film Studio

**WORLD PREMIERE**

# Kamchatka – The Cure for Hatred

## Julia Mironova

Former journalist Vyacheslav Nemyshev traveled many times to Chechnya in 2001 to report on the war for Russian TV. Thirteen years later, his life has changed beyond recognition. Living on a remote island in the far east of Russia, far away from Moscow and memories of the violence of war, he is trying to forge a new existence. He films everyday life on the island, with gorgeous shots of spawning salmon and of fishermen going about their work. Sometimes he turns the camera on himself for lengthy shots in which he looks pensively into the lens. But Julia Mironova's camera follows him as well. Scenes from his daily life with his girlfriend and baby alternate with flashes from his earlier reports, in which we see young soldiers joking around and Nemyshev trying to convince one of them to cooperate with the filming. His words reveal a strong personal engagement with the stories he is working on. And although there is not much said in the film about exactly what happened, it's obviously no simple matter to escape the nightmare of war, no matter how far away you go.

**Julia Mironova:**
The Immigrant (2007)
Khalmer-U – The Life Valley (2011)
Easy People (2012)

IDFA Competition for Mid-Length Documentary

**Argentina, 2014**
**DCP, color, 47 min**

**Director:** María Aramburú, Valeria Pavan
**Photography:** María Aramburú
**Screenplay:** Valeria Pavan
**Editing:** Leandro Aramburú
**Sound:** María Aramburú
**Music:** Marcelo Zanelli, Christóbal Zanelli
**Narration:** Valeria Pavan
**Narrator:** Gabriela Mansilla
**Production:** María Aramburú, Valeria Pavan
**World Sales:** María Aramburú
**Screening Copy:** María Aramburú

**EUROPEAN PREMIERE**

# Me Girl, Me Princess

## Yo nena, yo princesa

María Aramburú, Valeria Pavan

In July 2007, Monica Gabriela Mansilla from Argentina gave birth to twins: two slightly premature but healthy boys. One of them slept poorly and cried often. His first words were "Me girl, me princess," and his parents soon found out what those words meant. One son played with cars like he was born for it, while the other preferred dolls, long hair, the color pink and wearing his mom's clothes. This clearly wasn't a phase, but both the pediatrician and the psychologist still recommended that the parents ignore and correct the behavior. With that, they went about bringing up their son as a boy. But at the age of four, the child officially introduced herself as Luana. From that moment on, the mother had a daughter, something that outsiders viewed with incomprehension. How do you explain to those around you that being transgender isn't contagious? And how do you explain to a four-year-old why she's being ignored, or being looked at like she's a freak? Against a neutral backdrop, Mansilla talks candidly about her remarkable daughter and her own development as the parent of a child born in the wrong body. It's a story of sorrow and frustration, and of acceptance and love.

**María Aramburú:**
directing debut
**Valeria Pavan:**
directing debut

IDFA Competition for Mid-Length Documentary

**Switzerland, Kyrgyzstan, France, 2014**
**DCP, color, 45 min**

**Director:** Chingiz Narynov
**Photography:** Chingiz Narynov, Pavel Solomko
**Editing:** François Sculier
**Sound:** Natalya Polyakova
**Music:** Viktoria Yurtaeva
**Production:** Samuel Aubin for Rhizome
**Co-Production:** CityLab
**World Sales:** Rhizome
**Screening Copy:** Rhizome

**WORLD PREMIERE**

# Metal Bread

## Chingiz Narynov

A day in the life of Tatyana Prokopenko, a courageous woman from Mailuu-Suu, an all-but ghost town in the former Soviet republic of Kyrgyzstan. Every day, she undertakes the long walk to a mound of broken light bulbs outside town to fish out the aluminum fittings that she can sell to supplement her meager pension. Listless cattle look on like specters in the mist while she busies herself, alone on the haze-shrouded hill. Tatyana is wondering why her workmate Nina hasn't turned up. There were once large numbers of uranium mines near Mailuu-Suu, so the radioactivity is high – according to some, this is the cause of sudden deaths among older people. But that doesn't mean Tatyana wants to leave. Once her work is done, she buys bread with the profits and eats it back in her living room. The camera moves around with her, following her like a friend, and Tatyana converses with the crew. Most of the soft-tinted and painterly shots were filmed using a tripod. In a prelude, we visit the light bulb factory that once provided employment for a third of Mailuu-Suu's population, including Tatyana. The disintegration of the Soviet Union led to mass firings and the decimation of the town's population.

**Chingiz Narynov:**
Rules of the Game (fiction, 2008)
Behind the Wall (2009)
Ala-Too (2011)

IDFA Competition for Mid-Length Documentary

**Poland, 2014**
**DCP, color, 56 min**

**Director:** Wanda Koscia
**Photography:** Andrzej Adamczak
**Editing:** Stefan Ronowicz
**Sound:** Piotr Nykowski
**Music:** Frank Ilfman
**Production:** Wanda Koscia & Miroslaw Chojecki & Piotr Weychert for Grupa Filmowa
**World Sales:** Grupa Filmowa
**Screening Copy:** Grupa Filmowa
**Website:** www.myfriendtheenemyfilm.com

**WORLD PREMIERE**

# My Friend the Enemy

## Mój przyjaciel wróg

Wanda Koscia

For centuries, Poles and Ukrainians lived alongside each other in what before World War II was Poland and is now western Ukraine. Children went to school together and people intermarried. But in 1943, after occupations by the Russians, then the Germans, an extremist group of Ukrainian nationalists put this to a grim end. Poles were massacred on a large scale, and no one was spared. Seventy years after this traumatic event, Polish survivors return to their native land – sleepy, beautiful countryside where time seems to have stood still for decades. In ***My Friend the Enemy***, country life and the sounds that go with it take a leading role: the cackling of geese, crickets under a full moon, fighting dogs, whistling, roaring and bleating. The now elderly Poles tour their former home by horse and cart. This is where they fled for their lives and witnessed their relatives and friends being killed. Those who were saved often owe their lives to courageous Ukrainians who offered them a place to hide. During touching, openhearted meetings with Ukrainian relatives and witnesses, Poles express their gratitude. Supplemented with intertitles offering historical information, we hear the whole story as the protagonists lived it, and gradually learn that it isn't as black-and-white as we may have expected. What remains is a universal story that is still relevant today.

**Wanda Koscia:**
Dunkirk – The Soldier's Story (2004)
Intelligence to Please; Why Intelligence Fails (2005)
Battle for Warsaw '44 (2005)
Fighting for Afghanistan (2009)
Putin, Russia and the West: Democracy Threatens (2012)

IDFA Competition for Mid-Length Documentary

**Sweden, Norway, 2014**
**DCP, color, 58 min**

**Director:** Åsa Ekman
**Photography:** Iga Mikler, Åsa Ekman, Karolina Pajak
**Screenplay:** Oscar Hedin, Åsa Ekman, Anders Teigen
**Editing:** Anders Teigen
**Production:** Oscar Hedin for Film and Tell
**World Sales:** Deckert Distribution
**Screening Copy:** Film and Tell

**WORLD PREMIERE**

# My Life My Lesson

## Åsa Ekman

As a young girl, the seemingly calm but inwardly disturbed teenager Felicia experienced her stepfather's systematic physical abuse of her mother. Both parents struggled with addiction. After a few years away from home, Felicia returns to her family. Her mother is no longer drinking and lives with her three other children and lapdog in a small, overcrowded apartment. Felicia pushes her way through the chaotic household, while her stepfather attempts to make contact again after years of absence. "I'm coming over to kill your mom" is his cheerful message. The camera stays close to Felicia, observing and following her as she carries out her daily activities. Through phone conversations and text messages, she tries to keep her stepfather on the straight and narrow. In the meantime, she cares for her younger sisters and brother, worries about her looks and has a heart-to-heart on the balcony with her best friend Cherifa. When her stepfather continues to make death threats against her mother, Felicia's life begins to slip beyond her control once again. The conflicting loyalties she then faces lead her to revert to self-destructive behavior. A poignant but unsentimental portrait of a troubled family and a young girl's immensely difficult inner struggle.

**Åsa Ekman:**
Dragkingdom of Sweden (2002)
Player vs. Romeo (2006)
It's All About Edith (2006)
A Mother's Comeback (2011)

IDFA Competition for Mid-Length Documentary

**Philippines, 2014**
**DCP, color, 65 min**

**Director:** Rowena Sanchez, Charena Escala
**Photography:** Charena Escala
**Editing:** Charena Escala
**Production:** Rowena Sanchez for Hiraya Pictures
**Executive Production:** Charena Escala for Hiraya Pictures
**Screening Copy:** Hiraya Pictures

**EUROPEAN PREMIERE**

# Nick and Chai

## Rowena Sanchez, Charena Escala

On November 8, 2013, Nick and Chai lost their four children to Typhoon Yolanda in the Philippines. Four months later, they are attempting to build a meaningful life from what is left. We first observe the superficial cheer with which the couple pass their day, with Chai joking about how she's no longer a mother. Now that they are childless, they are putting all their energy into the reconstruction of a devastated society, helping to set up and implement programs for cultivating vegetables. Little by little, as we follow their daily routines and hear brief comments in voice-over, we gradually come to understand exactly what happened on that fateful day and just how great the impact has been on the couple. What's keeping them going is the memory of their selfless love for their children and the firm belief that they will one day be reunited. And they also have their profound feelings for one another, which seem to have been strengthened by their shared and insurmountable loss. They eat together, visit one of their children's graves to mark her birthday, work in the field, share their experiences with other victims, look at photos and watch videos of the children on their phones, all the while praying that they die together so they can once again be a "happy family forever."

**Rowena Sanchez:**
Cadenza (fiction, 2008)
Last Shot (fiction, 2012)
**Charena Escala:**
Intoy's Christmas (2008)
In Homonhon (2008)
Pecuria (2008)

IDFA Competition for Mid-Length Documentary

**The Netherlands, 2014**
**DCP, color, 59 min**

**Director:** Kasper Verkaik
**Photography:** Tibor Dingelstad
**Screenplay:** Kasper Verkaik
**Editing:** Patrick Schonewille
**Sound:** Diego van Uden
**Music:** Marc Lizier
**Production:** Frank van den Engel for Zeppers Film & TV
**Executive Production:** Judith Vreriks for Zeppers Film & TV
**Screening Copy:** Zeppers Film & TV
**Involved TV Channel:** IKON

**WORLD PREMIERE**

# Plaza Man

## Kasper Verkaik

One of the greatest mysteries of modern American history remains unsolved to this day. But for Robert Groden the answer is clear, and he has devoted his entire life to proving the theory that it was a conspiracy that led to the assassination of John F. Kennedy on November 22, 1963 – and not the lone sniper Harvey Lee Oswald, as the history books would have us believe. Even 50 years after the event, Groden remains tireless in his search for new evidence, which he keeps in his overflowing house in Dallas. And he doesn't hesitate to give a complete account as he sits at a small table on Dealey Plaza, the square where the murder took place, in plain sight of the Sixth Floor, which he refers to as the "cover-up museum." Groden shocked millions of viewers in 1975 by showing the so-called Zapruder film on American TV, forcing Congress to reopen the case. He still meets resistance on a daily basis from the authorities in his efforts to bring the truth to light, but he continues to pursue justice for the man whose death coincided with his own birthday. Director Kasper Verkaik treats the man and his solitary crusade with respect in this balanced portrait of a determined character who has paid a high price for his self-chosen mission, both as a husband and father.

**Kasper Verkaik:**
Dear Oprah (2008)
The Voice of Generation Obama (2009),
Survival of the Biggest (2010)
Transition NL (2013)
Daddy Doll (2013)

IDFA Competition for Mid-Length Documentary

**USA, 2014**
**DCP, color, 60 min**

**Director:** Brent Huffman
**Photography:** Brent Huffman
**Editing:** Brent Huffman
**Production:** Xiaoli Zhou & Brent Huffman for German Camera Productions, Zak Piper for Kartemquin Films
**Screening Copy:** Kartemquin Films
**Website:** www.savingmesaynak.com

**WORLD PREMIERE**

# Saving Mes Aynak

## Brent Huffman

"Like a mother watching her child dying right in front of her." This is how archeologist Qadir Temori describes his feelings about the excavations that are threatened with destruction, all because a Chinese company will mine for copper directly on the archeological site Mes Aynak in Afghanistan. Temori is here with an international team of experts and volunteers, braving the threat of terrorism to dig up stunning ancient treasures. According to him, they are comparable in scale to a discovery such as Pompeii. It's a race against the clock, because the mining company has given the archeologists a limited timeframe to excavate the 2,000-year-old Buddhist structures and relics. As in the case of the giant Buddhas of Bamiyan, destroyed by the Taliban around the turn of the millennium, valuable archeological objects are in jeopardy once again, although for different reasons this time. "Our history and heritage will vanish along with the money," Temori sighs, indicating that the country will see little of the huge sums paid by the Chinese company to Afghan government officials for the mining rights. But there is hope: a protest has been registered with UNESCO and the Chinese company has put its copper mining activities on hold, at least for the time being. *Saving Mes Aynak* shows the dedication of the archeologists and the vulnerability of their discoveries, captured here in all their delicate splendor.

**Brent Huffman:**
What If? (2004)
Welcome to Warren (2004)
The Weight of the World (2005)
Built in Kabul (2005)
East and West (2006)
Shadows and Lies (2006)
The Colony (2010)
Syrian Refugees in Jordan (2012)

IDFA Competition for Mid-Length Documentary

**Estonia, 2014**
**DCP, color, 53 min**

**Director:** Manfred Vainokivi
**Photography:** Manfred Vainokvi
**Script:** Manfred Vainokivi
**Editing:** Kersti Miilen
**Sound:** Ivo Felt, Mart Kessel-Otsa
**Production:** Marju Lepp for Filmivabrik
**Screening Copy:** Filmivabrik

**INTERNATIONAL PREMIERE**

# Stealing Socialism
## Riigivargad
Manfred Vainokivi

Estonia was part of the Soviet Union for 50 years, a period of great turmoil and uncertainty in which citizens came up with creative ways of surviving totalitarian oppression. Against the backdrop of a dilapidated village, in a partially staged setting, local people tell personal tales from that era of how they stole from the state. "Steal and let steal was policy in our country," claim two aging drinking buddies who saw police officers stealing a load of purloined fish. A seamstress recalls how her husband who worked in a meat factory hid kidneys in his shoes – enraging her mother, who thought he should have brought home something better. And a group of wedding party guests all have their own anecdotes, including one about a boy smuggling in sugar and butter in his hollowed out prosthetic foot. While celebrations at the wedding party become increasingly wild and the new season dawns, a four-piece gypsy band makes its way through the hilly Estonian landscape full of wrecked tractors, weed-infested gas stations and peeling apartment blocks. The film begins and ends with archive footage of the annexation and of the vote for independence.

**Manfred Vainokivi:**
The Bar (2008)
Jolly Old Farts (2009)
Maestro (2009)
Censorship Leftovers (2010)
Life Is a Flower (2010)
Wunderkind (2010)
Old Clown (2011)
Baskin (2012)
Beggar`s Writer`s House (2012)

IDFA Competition for Mid-Length Documentary

**Cambodia, France, 2014**
**DCP, color, 60 min**

**Director:** Guillaume Suon
**Photography:** Guillaume Suon
**Screenplay:** Guillaume Suon, Phally Ngoeum
**Editing:** Barbara Bossuet
**Sound:** Phally Ngoeum
**Music:** Marc Marder
**Production:** Julien Roumy for Tipasa Production
**Executive Production:** Rithy Panh for Bophana Production
**World Sales:** CAT&Docs
**Screening Copy:** Tipasa Production
**Involved TV Channel:** ARTE

**Awards:** Mecenat Award Busan International Film Festival

**EUROPEAN PREMIERE**

# The Storm Makers

## Guillaume Suon

Half a million Cambodians work in foreign countries, and a third of them are being exploited as slaves. In Thailand, Malaysia and Taiwan – but sometimes also in Europe and the United States – men work in construction or the shrimp industry and women as servants, factory workers or prostitutes. Their wages are ridiculously low and their work conditions harsh, and if they ever return home, they are often maimed and always traumatized. Director Guillaume Suon follows a girl who returned pregnant after two years of being exploited, as well as two "recruiters": characters who make good money by enlisting young people. In Cambodia, they are called "storm makers." According to one eyewitness, "When they arrive in a village, they bring the storm and tears with them." Entire villages are empty after a visit from a recruiter who convinces parents to send their children abroad, hoping to secure a better future for them. But the promise of good money is always false and recruiters are all-powerful. In the words of one girl who came back, "There is no justice, rich people and traffickers always win." A born-again Christian who is a successful recruiter enjoys his wealth without guilt. He fears only one thing: "I'm scared of losing the money I earned. I love money."

idfa bertha fund

**Guillaume Suon:**
About My Father (2010)
Red Wedding (2012)
The Last Refuge (2013)

IDFA Competition for Mid-Length Documentary

**Argentina, 2014**
**DCP, color, 60 min**

**Director:** Christian Delgado, Nicolás Testoni
**Photography:** Christian Delgado
**Editing:** Nicolás Testoni
**Production:** Nicolás Testoni
**Screening Copy:** Nicolás Testoni

**WORLD PREMIERE**

# Vast
## La extensión
Christian Delgado, Nicolás Testoni

Bubbles merge and burst in the water. A swarm of birds fly wildly up and down as threatening clouds avalanche towards the camera. This experimental nature documentary cycles through detailed close-ups and sweeping expanses, and through long and ultra short scenes: a cricket leaps away after just a couple of seconds, while sand swirls for several minutes on a dirt road. These tranquil scenes show the rough landscape of the central Argentine province of La Pampa. Only halfway through are the first words spoken, with a cut to black while a man talks about God. And there are other scenes in this poetic film that make similar demands on the imagination. There are sounds whose origin remains unknown, and in many cases it's difficult to know exactly what you're seeing. Time and space flow into one another, combining to create a sense of vastness and infinity. A recurring scene of an old man at a window smoking a cigarette gives humanity a place in a landscape where the human scale is far from all-defining.

**Christian Delgado & Nicolás Testoni:**
Tobiano (2013)
**Christian Delgado:**
Cuentan (2009)
**Nicolás Testoni:**
El puerto (2006)
El oscuro vientre de una ballena blanca (2008)

**www.nicolastestoni.com.ar**

IDFA Competition for Mid-Length Documentary

**Denmark, Somalia, 2014**
**DCP, color, 59 min**

**Director:** Søren Steen Jespersen, Nasib Farah
**Photography:** Henrik Bohn Ipsen
**Screenplay:** Lars K Andersen, Søren Steen Jespersen
**Editing:** Steen Johannessen
**Sound:** Reda El-Kheloufi
**Music:** Morten Svenstrup
**Production:** Helle Faber for Made in Copenhagen
**World Sales:** DR International Sales
**Screening Copy:** Danish Film Institute

**INTERNATIONAL PREMIERE**

# Warriors from the North

## Krigerne fra nord

### Søren Steen Jespersen, Nasib Farah

The issue of young Muslims traveling from Europe to countries such as Syria and Somalia to fight with Islamic rebels is a highly topical one, making this story of a Danish-Somalian boy even more relevant. His back turned to the camera as he looks out over a nondescript housing development in Copenhagen, "The Shadow" describes how he fell victim to recruiters from the militant Somalian rebel group al-Shabaab. He outlines the conditions that make boys such as him susceptible to the lure of the "holy war," explaining that, "Nothing in my life made any sense." So eloquent is he in his account that one might think it was scripted, but what happened to him is as real as the scenes from a suicide attack by one of his former friends. Directors Søren Steen Jespersen and Nasib Farah approach the subject in a very matter-of-fact way. A number of other very young fighters from countries including the Netherlands, their identities concealed, explain why they left hearth and home and are prepared to die. Abukar, a cleaner, represents the voice of the parents who are doing everything within their power to convince their children to return home.

**Søren Steen Jespersen:**
Fak2eren (1993-1999)
The Guide School (1999)
The Long Goodbye (2001)
Gådefuld død (2002)

**Nasib Farah:**
directing debut

# COMPETITION PROGRAMS
## IDFA Competition for Dutch Documentary

Fifteen documentaries are competing for the Beeld en Geluid IDFA Award for Dutch Documentary. A three-member international jury (see page 15) evaluates the films, nominates three of them and selects the winner from these. The award consists of a sculpture and a cash prize of €5,000, provided by the Netherlands Institute for Sound and Vision.

Four of the films are also eligible for another IDFA Award and can be found in that section of the catalogue. *Around the World in 50 Concerts* (see page 21) and *Those Who Feel the Fire Burning* (see page 31) have been selected for the IDFA Competition for Feature-Length Documentary, while *Plaza Man* (see page 61) is competing in the IDFA Competition for Mid-Length Documentary. *Solo – Out of a Dream* has also been selected for the IDFA DOC U Competition (see page 93).

# Don't Lose Heart

## Verlies niet de moed

Hella de Jonge

**WORLD PREMIERE**

A poignant documentary about the history of a family haunted by World War II. On the basis of archive material, documents left behind by her great-aunt Ro Miller and stories told by her father Eli Asser, Hella de Jonge reconstructs what happened to her family during, before and after the war. How they became aware of the danger, how they fled, how they hid, how they survived and how they died. And how, after the war was over, it continued to weigh on their lives. In Hella's words, "The doctor advised my mother to have children, to help cope with the incredible loss." A portrait of her grandmother, who died in the war, still hangs in her father's living room. The filmmaker's relationship with him has always been difficult. Fragments of memory never before discussed run together during an emotional journey embarked upon together by father and daughter to places of significance in the history of their family. "On the way back home, he said, 'It's like being liberated a second time.'" Sculptor and writer Hella de Jonge published two books about her youth and her family: *Los van de wereld* (*Apart from the World*) and *Spring* (*Jump*). Her father has written various radio and TV comedies, including *'t Schaep met de 5 pooten* (*Jack of All Trades*), which was very popular in the 1970s.

**The Netherlands, 2014**
**DCP, color / black-and-white, 81 min**

**Director:** Hella de Jonge
**Cinematography:** Paul Schuurman
**Screenplay:** Hella de Jonge
**Editing:** Paul Schuurman, Hella de Jonge
**Sound:** Paul Schuurman
**Music:** Robert Jan Stips
**Narration:** Hella de Jonge
**Narrator:** Hella de Jonge
**Production:** Hella de Jonge for De Roje Hel
**Executive Production:** Freek de Jonge for De Roje Hel
**Distribution for the Netherlands:** Cinema Delicatessen
**Screening Copy:** De Roje Hel
**Involved TV Channel:** VPRO

**Hella de Jonge:**
directing debut

# Georgica

Katelijne Schrama

**WORLD PREMIERE**

After the Second World War, Dutch farmer and politician Sicco Mansholt was a cabinet minister and European Commissioner for Agriculture. This strong advocate of large-scale farming regretted this policy in later years. On his deathbed he is reported to have read Virgil's classic didactic poem *Georgica* (*Georgics*), which celebrates Roman agriculture, forestry, viticulture, cattle farming and apiculture, drawing lessons from it about the relationship between humanity and nature. Virgil's work forms the departure point for the eponymous film, which reflects on the accomplishments of large-scale agriculture on the Flevo polder in the Netherlands. We watch arable farmers, livestock farmers, beekeepers and fruit farmers at work, reading aloud passages from the poem and talking about the extent to which they can relate to it. The camera glides over the polder's well-ordered fields and straight roads, sometimes to the accompaniment of slow acoustic chords, or a narrator's voice sketching in some background information. Twice we hear the warning voice of Mansholt, and an elderly woman, a former farmer, shares recollections of him. A wide spectrum of farms passes the revue: from the large to the small scale, from a robot-operated goat dairy to a care farm. This array of modern farms affords us insight into the past and the future, and into the influence of government and the food industry.

**The Netherlands, 2014**
**DCP, color, 70 min**

**Director:** Katelijne Schrama
**Cinematography:** Ben Geraerts
**Screenplay:** Katelijne Schrama
**Editing:** Katelijne Schrama
**Sound:** Alex Booy
**Music:** Gert-Jan Blom
**Production:** Digna Sinke for SNG Film
**Screening Copy:** SNG Film
**Involved TV Channel:** BOS

**Katelijne Schrama:**
Daydreams and Sandman (2000)
360° Horizon (2007)
1974 (2011)

# Ghosts from the Past

## Spoken van Viggo

Cinta Forger, Walther Grotenhuis

**WORLD PREMIERE**

"I don't want to be who I've become – I want to be who I was. But who was I?" When ex-con and junky Viggo ended up in prison, he had a lot of time to think about his life. On reflection, that life turned out to be a lot less attractive than he had always thought. He's now back home and suffering from chronic pancreatitis – "I'm living like an old man" – trying to get his life back on track. This involves confronting the demons from his past: how did he change from a sensitive boy to a hardened criminal? This painful journey involves taking two sisters back to a secret, incestuous past. Facing a mountain of audio and film material from family archives as well as questions from the director, the sisters visibly struggle to come to terms with what happened. Viggo writes, wants to study psychotherapy and has had a suit made to help him "enter a new phase, of an older person." On the other hand, he still talks to his old partner in crime on Skype. And as he aimlessly sails his little boat across the lakes, talking about his criminal past, he has to admit that life was a lot more exciting back then.

**The Netherlands, 2014**
**DCP, color / black-and-white, 90 min**

**Director:** Cinta Forger, Walther Grotenhuis
**Cinematography:** Wiro Felix
**Screenplay:** Walther Grotenhuis, Lies Janssen
**Editing:** Albert Markus
**Sound:** Hens van Rooij
**Production:** Annemiek van der Hell for Windmill Film
**Screening Copy:** Windmill Film
**Involved TV Channel:** NCRV

**Cinta Forger & Walther Grotenhuis:**
Tajiri's Labyrinth (2000), Motormania, the Heartbeat of a Dutch Village (2002), Boundless Love (2004), Aids: A Woman's Story (2004), The Cool Rage of Bernhard Willem Holtrop (2007), Jeanne (2011), It Might Be Dark Tomorrow (2011)
**Cinta Forger:**
The Exchange (1992), The Roseseller (1994), Double Life (1997)
**Walther Grotenhuis:**
A Truth With Many Faces (1993), Bab al Yemen (1993), The Electronic Curtain (1996), Enjoy Your Meal! (2011)

# Hamartía – More or Less Louis van Gasteren

## Hamartía – Om en nabij Van Gasteren

Rudolf van den Berg

**WORLD PREMIERE**

Director Rudolf van den Berg (*Süskind*, 2012) has known his fellow filmmaker Louis van Gasteren for 30 years. In every one of the countless conversations they have had, Van Gasteren – whose mother was Jewish – has made reference to Van Den Berg's Jewish identity. They share a fascination for World War II, a subject that is a common denominator through both of their works. In 2007, Van Gasteren gave Van Den Berg unlimited access to his oeuvre of more than 80 films. Van Den Berg forgot to ask why he was chosen to act as Van Gasteren's biographer in this way. In subsequent years, the director frequently filmed Van Gasteren at home in Amsterdam and at different locations throughout the city. Their conversation always ends up at the same tragedy. In 1943, 21-year-old Louis van Gasteren murdered a Jewish refugee in his house in Amsterdam. After the war, Van Gasteren always stridently maintained that this murder had been an act of resistance – in 1989, he even publically announced that he would make a film about his act of heroism. Van Gasteren's friend and admirer Van Den Berg investigates why this film was never made and, alongside his filmography, zooms in on Van Gasteren's permanent inner struggle with World War II, Judaism and his own terrible deed.

**The Netherlands, 2014**
**DCP, color / black-and-white, 95 min**

**Director:** Rudolf van den Berg
**Cinematography:** Jules van den Steenhoven
**Editing:** Mario Steenbergen
**Sound:** Erik Langhout
**Production:** René Mendel for Interakt
**Co-Production:** Cadenza Films
**Screening Copy:** Interakt
**Involved TV Channel:** NTR

**Rudolf van den Berg:**
De plaats van de vreemdeling (1982), Sal Santen rebel (1982), Bastille (fiction, 1984), Zoeken naar Eileen (fiction, 1987), De avonden (fiction, 1989), De Johnsons (fiction, 1992), The Cold Light of Day (fiction, 1996), For My Baby (fiction, 1987), Snapshots (fiction, 2002), Schatz (2008), Tirza (fiction, 2010), Süskind (fiction, 2012)

# Home

## Ramón Gieling

**WORLD PREMIERE**

Cyriaque from Ivory Coast is one of the illegal refugees who joined the campaign group Wij Zijn Hier (We Are Here). These asylum seekers whose applications have been denied have been struggling for two years to gain a face, a voice and a permanent resident permit. They received national attention when they set up a tent camp in the Amsterdam district of Osdorp. After being evicted by the mayor, they found temporary accommodation in a vacant church known as the Vlucht-kerk (Refuge Church). Ever since, the group has had to move on to new temporary shelter every few months. Filmmaker Ramón Gieling makes contact with Cyriaque, a musical and spiritual figure, and follows him from the square in Osdorp until their paths diverge, partly because "the film is finished." This comment is the filmmaker's acknowledgement of his own opportunism, using it as a synecdoche for the cold-hearted limbo of political and social indifference in which the musician finds himself. Gieling's primary role is to present a courageous man who can neither stay nor return, and who, despite it all, still manages to create his songs which make others forget their sorrows – if only for a while.

**The Netherlands, 2014**
**DCP, color, 72 min**

**Director:** Ramón Gieling
**Cinematography:** Eugène van den Bosch, Ramón Gieling
**Screenplay:** Ramón Gieling
**Editing:** Barbara Hin
**Sound:** Ramón Gieling, Frenk van der Sterre, Wouter Veldhuis
**Music:** Paul M. van Brugge, Cyriaque Kouenou, Laurens Joensen
**Production:** Pieter van Huystee for Pieter van Huystee Film
**Executive Production:** Lotte Gerding for Pieter van Huystee Film
**Screening Copy:** Pieter van Huystee Film
**Involved TV Channel:** Human

**Ramón Gieling:**
De hand (fiction,1975), The Living Silence (1983), Duende, filmessay (1986), Vaders en zonen (fiction, 1994), Off mineur (fiction, 1995), Detail Unwound (1995), Ongenade (fiction, 1998), Johan Cruijff en un momento dado (2004), Bi Ba Bo (2004), Joaquin Sabina, 19 dias y 500 noches (2008), Linksbuiten (2008), Tramontana (ficion, 2009), About Canto (2011), Blind Fortune (2012), Dutch Masters – Hans Eijkelboom (2013) The Kingmaker (2014), Memory of a Sad Dawn (2014), Dutch Masters – Niek Kemps (2014) a.o

# Killer Slope

## Hemelbestormers

## Geertjan Lassche

**WORLD PREMIERE**

What possesses mountaineers to undertake perilous expeditions? More and more of them are making the news when yet another avalanche takes their lives, causing the public to wonder whether the sport is worth the risk. *Killer Slope* follows a Dutch team of 12 climbers as they prepare to master the seventh highest mountain in the world – previously, two Dutchmen lost their lives on this Himalayan slope. While the rivalry between renowned Dutch expedition leaders is widely publicized in TV talk shows, the climbers must rely on themselves at an altitude of 6,000 meters (20,000 feet). The overwhelming beauty of the mountains, the scenery and the sunrises have no effect on the continuous risks: avalanches and snowstorms are threatening the success of the expedition at every moment. Should you wait for the team or sprint to the top? Just how self-centered are these mountaineers, and which rules apply during such a risky venture? The climbers are filmed up close in their snowbound tents, and we bear witness to their dilemmas, egos, deception and euphoria in this varied and fascinating exploration.

**The Netherlands, 2014**
**DCP, color, 110 min**

**Director:** Geertjan Lassche
**Cinematography:** Frank Moll, Geertjan Lassche
**Editing:** Stefan Kamp
**Sound:** Alex Booy
**Production:** Hans Van der Linden for EO
**Co-Production:** Braambos
**Executive Production:** Herma van Boven & Floor Koomen for EO
**World Sales:** NPO Sales
**Screening Copy:** EO
**Involved TV Channel:** VRT
**Website:** www.hemelbestormers.com

**Geertjan Lassche:**
De tas van Eva (2003), God Bless Montgomery (2004), 't Was maar een mof (2005), Thomas Dekker (Nobody Knows Me) (2005), De harmonie van Stepanj (2007), Van leven ga je dood (2007), Missionary Go Home (2008), The Farmer Who Wanted to Emigrate (2008), Nooit meer Iaf (2009), The Brethren (2011), Vreemdelingen en bijwoners (2011), The Chosen Ones (2012), Black Ice (2013)

# Naziha's Spring

## Naziha's lente

Gülsah Dogan

**WORLD PREMIERE**

**The Netherlands, 2014**
**DCP, color, 90 min**

**Director:** Gülsah Dogan
**Cinematography:** Alle van der Wal
**Editing:** Albert Markus
**Sound:** Chris Everts
**Production:** Fleur Knopperts & Denis Vaslin for Volya Films
**Screening Copy:** Volya Films
**Involved TV Channel:** NTR

**Gülsah Dogan:**
Liefdeswinter (2010)
Ik verwacht alles (2013)

Nine years ago, a Moroccan-Dutch woman and mother of 10 named Naziha made a drastic decision. She no longer wished to spend hours at the police station after one of her sons had caused trouble, so she threw out her violent husband and took up the struggle to get her children back on the straight and narrow, with the help of a dozen social workers. In perfect Dutch she tells the story of how as a young girl she was married off to a man 30 years her senior, and of how he turned her household into a "terrorist training camp." She speaks bitterly about this dark period, which has led to her sons' criminal behavior. "Children don't behave badly for no reason at all. We make them what they are." She wants her story to break the taboo on getting help. Now that her eldest sons live on their own, she is more determined than ever. But just as the tide seems to have turned, fate strikes hard, and the normal quiet life she dreams of looks further away than ever. This is the story of an articulate, modern woman who, despite the burden of her youth and continual problems with her children, is tireless in her struggle for a better life.

# The Need to Dance

## De nood aan dansen

Peter Lataster, Petra Lataster-Czisch

**WORLD PREMIERE**

**The Netherlands, 2014**
**DCP, color, 58 min**

**Director:** Peter Lataster, Petra Lataster-Czisch
**Cinematography:** Peter Lataster
**Editing:** Mario Steenbergen
**Sound:** Claas Meier
**Production:** Monique Busman for De Familie Film & TV
**Co-Production:** NTR
**Screening Copy:** De Familie Film & TV

**Peter Lataster & Petra Lataster-Czisch:**
De bekoring (1991), Tales of a River (1994), Call It Sleep (1996), River of Time (1999), Fragile Happiness (2001), Dreamland DDR (2003), Birth-Day (2004), This Will Never Go Away (2005), Ojuna (2005), I Like to Touch Everything (2006), If We Knew (2007), The Things You Don't Understand (2010), Not Without You (2010), Jerome Jerome (2011), We (2012), Tomorrow Will Know (2013), Awake in a Bad Dream (2013)

Sidi Larbi Cherkaoui is regarded internationally as one of the world's most original contemporary choreographers. Filmmakers Peter and Petra Lataster follow this highly productive Flemish-Moroccan choreographer and dancer throughout a period in which he works concurrently on several projects: the premiere of a dance piece in Gothenburg, the first rehearsals for a new piece in Brussels, and performances of existing work in Antwerp, Madrid and Saint-Étienne. While watching his effort, concentration and dedication at rehearsals and onstage, a long interior monologue reveals that a dancing career was not an obvious choice for this son of an Islamic Moroccan father and a Catholic Flemish mother – although the recurring conflict with his dominant father turned out to be the driving force behind his artistic development. Cherkaoui reflects on his mixed background which provides artistic fuel through a combination of Flemish surrealism and Arabic calligraphy. He reminisces about the music videos of Michael Jackson and Madonna, whose choreographies he learned by heart as a teenager, though it wasn't until he was 19 when he could really choose to be a dancer – after his father had died.

# The New Rijksmuseum – The Film

## Het nieuwe Rijksmuseum – De film

Oeke Hoogendijk

**WORLD PREMIERE**

In 2003, the Rijksmuseum in Amsterdam, the most important museum in all of the Netherlands, closed for a major renovation. The plan was to reopen in 2008, but what was to take five years took 10, with a budget that just kept on growing. Filmmaker Oeke Hoogendijk was able to follow this exciting, difficult and sometimes painfully funny process with the camera from behind closed museum doors. In beautiful images supported by powerful music, she captured the building as it was stripped to a bleak carcass, and as it gradually retrieved the old grandeur of yesteryear. We watch from up close as various curators prepare the layout of their new rooms with tremendous passion and dedication. We follow the caretaker, who looks at the building as if it were his child and protects it against intruders, and the architects who constantly have to adjust their designs. And we follow the museum directors Ronald de Leeuw and Wim Pijbes, who must deal with financial setbacks, bureaucracy and squabbles – not to mention the activist cyclists. In the end, 400 hours of material was edited down to a single film that takes the viewer to the apotheosis: the reopening in 2013.

**The Netherlands, 2014**
**DCP, color, 130 min**

**Director:** Oeke Hoogendijk
**Cinematography:** Sander Snoep, Gregor Meerman
**Screenplay:** Oeke Hoogendijk
**Editing:** Gys Zevenbergen
**Sound:** Michel Schöpping
**Music:** Maurice Horsthuis
**Production:** Gijs van de Westelaken for Column Film
**Co-Production:** Discours Film
**World Sales:** Autlook Filmsales
**Distribution for the Netherlands:** Cinema Delicatessen
**Screening Copy:** Column Film
**Involved TV Channel:** NTR

**Oeke Hoogendijk:**
De wereld volgens Dummer (1997), Bleekneusje (1997), Een gelukkige tijd (1997-1998), Het archief voor de toekomst (1999), The Holocaust Experience (2000-2002), Het nieuwe Rijksmuseum Part 1&2 (2005-2013), How I Invented the Volkswagen (2010–2012), Het nieuwe Rijksmuseum Part 3&4 (2014)

# Pekka

Alexander Oey

**WORLD PREMIERE**

On November 7, 2007, 18-year-old Pekka shot eight people to death at a high school in Jokela, a peaceful town just north of Helsinki. Conversations with classmates, teachers and Pekka's parents lead into to a haunting reconstruction of the events that prompted this sad but not incomprehensible act. Starting with what happened the day of the shooting, the film outlines Pekka's lonely existence. We hear how a friendly, sunny child with a deep interest in history suffered years of exclusion and escalating bullying to become a young adult drowning in self-hatred. *Pekka* reveals both an intolerant culture that leaves no room for divergence from the norm, and a blind spot among teachers in regard to the problems of youngsters who do not belong to the group. Languid tracking shots of detached homes in a pretty, tree-lined neighborhood and static tripod shots of the blank, austere architecture of the school contrast with the emotional voices on the soundtrack and photographic evidence with red arrows pointing to bullet holes. The story of Pekka's youth is accompanied by scenes of children playing, with teachers and students having their say. Pekka's own writings and YouTube films testify to his pessimistic outlook on life.

**The Netherlands, 2014**
**DCP, color, 90 min**

**Director:** Alexander Oey
**Cinematography:** Jackó van 't Hof
**Editing:** Chris van Oers
**Production:** Femke Wolting for Submarine
**Co-Production:** Vaski Filmi
**Screening Copy:** Submarine
**Involved TV Channel:** BOS

**Alexander Oey:**
The Sound of Progress (1988), Einde van de kunst (1994), Maestro! (1996), Snack Art (1997), On the Edge (1997), Asian Cool (1997), Hard Normal Weird (1998), Jeff Wall (1999), De zevende dag (2000), The End of Ego (2000), Brave New World (2001), Bijlmer: The Rough Guide (2003), Wakker worden (2004), Bruto nationaal geluk I en II (2004), Hans-Joachim Klein: My Life As a Terrorist (2005), There Is No Authority But Yourself, (2006), Off the Grid (2011), a.o.

# Solo – Out of a Dream

## Jos de Putter

**WORLD PREMIERE**

**The Netherlands, 2014**
**DCP, color, 90 min**

**Director:** Jos de Putter
**Cinematography:** Brian Sewell
**Editing:** Danniel Danniel
**Sound:** Pedro Rodrigues
**Music:** Vladimir Chab
**Narration:** Jos de Putter
**Production:** Jos de Putter for DIEPTESCHERPTE
**Screening Copy:** DIEPTESCHERPTE
**Involved TV Channel:** VPRO

**Jos de Putter:**
It's Been a Lovely Day (1993), Solo, the Law of the Favela (1994), Nagasaki Stories (1996), The Making of a New Empire (1999), Zikr (1999), Nor His Jackass (2000), Brooklyn Stories (2002), The Damned and the Sacred (2002), Alias Kurban Saïd (2004), Passers-by (2006, Before the Flood (2006), How Many Roads (2006), Beyond the Game (2008), See No Evil (2014)

Filmmaker Jos de Putter returns with star soccer player Leonardo to the ghettos of Rio de Janeiro, where the director filmed the then 11-year-old future star for the 1994 documentary *Solo, the LAw of the Favela* (winner of the Joris Ivens Award 1994). After seeing the film, Feyenoord manager Willem van Hanegem brought the problem child Leonardo to the team, where he flourished and became a top player. De Putter explains in voice-over that all he wanted to do was film the lives of Leonardo and his buddy, and didn't imagine for a moment that it might change Leonardo's future. "I've often wondered what it means for a film to transport a life into a dream future. What are the consequences when the filmmaker plays God? And what has become of those who were left behind?" What happened for example to Leonardo's old friends – those who are still alive, at least – and to his mother, who is now living in a mansion worth millions? It emerges that the relationship between Leonardo and his mother is a tragic one. Both speak frankly about their mutual grievances: the mother feels she has been deserted and despises her son's new girlfriend, and Leonardo describes his mother as an "anaconda" who is only after the big money and never asked him what he wanted. "I had everything, but at same time I had nobody."

# Stand by Your President

## Ineke Smits

**WORLD PREMIERE**

**The Netherlands, 2014**
**DCP, color, 92 min**

**Director:** Ineke Smits
**Cinematography:** Paul Cohen
**Screenplay:** Ineke Smits
**Editing:** Katarina Türler
**Sound:** Martijn van Haalen
**Production:** Suzanne van Voorst for IDTV Docs
**Executive Production:** Jet Christiaanse & Jorinde Sorée for IDTV Docs
**Distribution for the Netherlands:** Cinema Delicatessen
**Screening Copy:** IDTV Docs
**Involved TV Channel:** NCRV

**Ineke Smits:**
Monas Plen (fiction, 1989), Rose, Violet and Lily (fiction, 1992) Sirko (fiction, 1994), A Whore's Sermon (fiction, 1996), The Cloud Factory (fiction, 1996), Nostalgia (1998), Magonia (fiction, 2001) Putin's Mama (2003), Black Gold Under Notecka Forest (2005), Transit Dubai (2008), The Aviatrix of Kazbek (fiction, 2009)

Originally from the southwest of the Netherlands, Sandra Roelofs met Mikheil Saakashvili while studying in Strasbourg. She fell for this politically-minded Georgian's relentless charm and followed him first to the United States and then to his homeland. She was present when, partly under his leadership, the Georgian government was deposed during the Rose Revolution in 2003, and again at his inauguration as president, and 10 years later at his electoral defeat, partly brought about by the release of photographs of torture in Georgian prisons and the growing corruption of the government in power. The camera follows Roelofs over the course of her last year as Georgia's First Lady. Backed by a wealth of archive material, she talks about her love for her husband and his country, about how power changed him, and about their family life and the pain caused by their physical separation. We see Roelofs at public appearances in Georgia, alongside her husband and children in promotional films, and with her parents back in the Netherlands, where she reflects on an eventful life and marriage. Saakashvili himself frequently appears on-screen, and the material we see clearly illustrates the painful process of transformation from passionate idealist to slick politician.

**Entry deadlines:**

**30 November 2014**
(for films completed before 31 October 2014)

**31 January 2015**
(for films completed after 31 October 2014)

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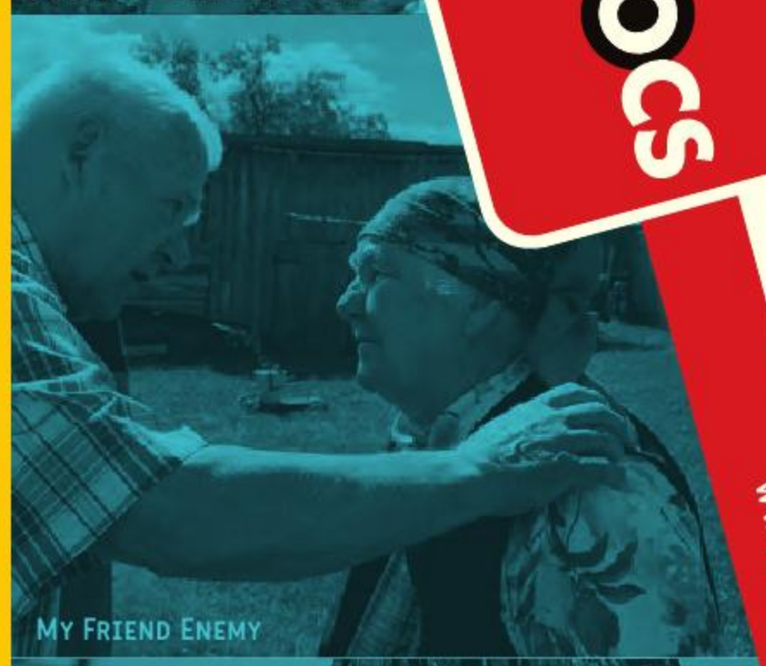
# FILMS SCREENED AT IDFA 19–30 NOVEMBER 2014



POLISH DOCS

COMPETITION FOR FEATURE-LENGTH DOCUMENTARY

**QUEEN OF SILENCE** by Agnieszka Zwiefka

**SOMETHING BETTER TO COME** by Hanna Polak

COMPETITION FOR MID-LENGTH DOCUMENTARY

**MY FRIEND ENEMY** by Wanda Kościa

COMPETITION FOR STUDENT DOCUMENTARY

**INVISIBLE** by Zofia Pręgowska

PANORAMA

**STARTING POINT** by Michał Szcześniak

BESTS OF FESTS

**DOMINO EFFECT** by Elwira Niewiera and Piotr Rosołowski

MUSIC DOCUMENTARY

**PENDERECKI. PATHS THROUGH THE LABIRYNTH** by Anna Schmidt

**THE BREATH OF THE ORCHESTRA** by Katarzyna Kasica

PARADOCS

**HOW TO LIVE?** by Marcel Łoziński

**MARTICULATION** by Marcel Łoziński

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# COMPETITION PROGRAMS

## IDFA DocLab Competition for Digital Storytelling

In its new media program DocLab, IDFA explores the cutting edge of digital and interactive documentary. Fifteen projects are eligible for the IDFA DocLab Award for Digital Storytelling, which is awarded to the project that deploys digital technology in the most creative and effective way to tell a documentary story. A three-member international jury (see page 16) evaluates the projects, nominates three of them and selects the winner from these. The award consists of a sculpture and a cash prize of €2,500.

Several of the projects in the competition are also part of this year's theme program Of Media and Men (see page 227).

# {The And}

Topaz Adizes, Nathan Phillips

**INTERNATIONAL PREMIERE**

Together for three months and head over heels, or married for a quarter of a century and familiar with every wrinkle and idiosyncrasy. In both cases, love is hard work and in any relationship this work consists mainly of talking, asking questions and listening. In the interactive documentary *{The And}*, director Topaz Adizes has 30 couples – gay and straight, inexperienced teenagers and senior citizens who have been through all the highs and lows – ask one another 412 candid questions. All aspects of a relationship are investigated: the distribution of power, the biggest annoyances, greatest expectations and most beautiful memories. And of course sex. Every viewer gets a different combination of text fragments. An initial tailor-made selection is made on the basis of answers to four questions, ranging from "Is porn a dirty secret for you or an educational experience?" to "When furnishing a new house, do you choose as much space as possible or as much furniture as possible?" After watching the resulting one-and-a-half minute compilation, the viewer can make choices by clicking on themes or couples. There is also an option to initiate a discussion with your own partner prompted by specially designed questions. When watching and talking, we are confronted in turn by tenderness, uneasiness and confusion.

**USA, 2014**
**cross-platform, color**

**Director:** Topaz Adizes, Nathan Phillips
**Cinematography:** Topaz Adizes, Julia Gorbach
**Editing:** Chris Mcnabb
**Production:** Julia Gorbach for Skin Deep Media, Jordan Makow for Noise
**Co-Production:** Noise
**Executive Production:** Topaz Adizes for Skin Deep Media
**Screening Copy:** Skin Deep Media
**Website:** www.theand.us

**Topaz Adizes:**
Seven Miles Alone (fiction, 2005)
City (fiction, 2007)
Americana (2008)
Trece años (fiction, 2009)
Laredo, Texas (fiction, 2010)
BOY (fiction, 2011)
Branko (2012)
The Pixel Painter (cross-platform, 2013)

**www.topazadizes.com**

# After 6/4

Jiao Chen, SBS Australia

**INTERNATIONAL PREMIERE**

Illegal, irresponsible and misleading – that's what the Chinese authorities have to say in state media about the street protests in Hong Kong that started this September. Western media, on the other hand, are talking about a pro-democracy movement and the catchy phrase "umbrella revolution." Al-Jazeera wondered out loud whether this former British colony was "headed the same way as Tiananmen Square." But what exactly happened on that central square in Beijing a quarter of a century ago? What are the possible interpretations of the events of June 4, 1989, when hundreds of people were killed? The interactive website *After 6/4* shows that history is far from objective, especially when it concerns current events unfolding before the eyes of the media. Were the Tiananmen protests spontaneous or the result of a conspiracy? The answer depends on which paper you read. And the same goes for the significance of the so-called Tank Man. Was he the embodiment of courage or a disturbed loner? Navigating along the timeline, the documentary leaps to and fro between the perspectives of Western and Chinese media. Their standpoints gradually take shape and become set in stone. The personal versions told by Chinese people in Hong Kong, Macau and Australia are more ambivalent.

**Australia, 2014**
**cross-platform, color**

**Director:** Jiao Chen
**Cinematography:** Simon Koloadin, Rodrigo Vidal Dawson
**Music:** Studio Ripple
**Webdesign:** Matt Smith
**Web Development:** Kenneth MacLeod, Harley Mellifont, Matt Smith
**Production:** Ester Harding for Freehand Productions, Kylie Boltin for SBS Australia
**Executive Production:** Marshall Heald for SBS Australia
**Screening Copy:** SBS Australia
**Involved TV Channel:** SBS Australia

**Jiao Chen:**
directing debut

**Website:** www.after64.sbs.com.au

# Empire Interactive

Kel O'Neill, Eline Jongsma

**WORLD PREMIERE**

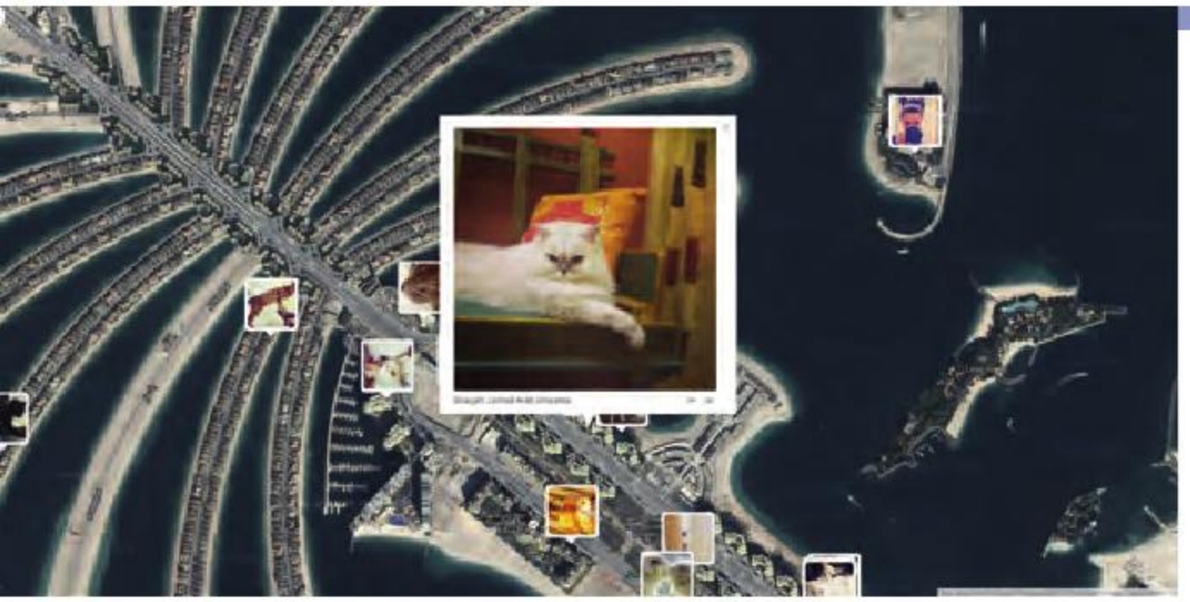
A synagogue in the Indonesian hills, a Brazilian rainforest village populated by blond descendants of Dutch immigrants, an isolated "whites only" community of separatist farmers in South Africa: Dutch colonialism has left its traces across the world. Over the course of four years, the makers of *Empire Interactive* visited 10 countries to document these traces. Notions of what it is to be Dutch, Dutch identity or Dutch heritage have developed in very different ways in these geographical niches than how they have in the Netherlands itself. In this highly dynamic combination of documentary film, multi-channel video installations, text and experience design, *Empire Interactive* presents the full complexity of the Dutch diaspora. The central themes are tackled in four chapters along two or more axes. In *Cradle*, for example, death and birth are juxtaposed, embodied respectively by an undertaker who handles 2,000 caskets at Schiphol Airport each year and a young Korean child traveling with his Dutch adoptive parents to the country of his birth. *Legacy* visits Sri Lanka, Indonesia, India and South Africa. And the viewer can only leave the chapter on slavery and migration once all the stories have been told. *Empire Interactive* offers perspective on the long-term effects of colonialism and makes them palpable.

**USA, The Netherlands, 2014**
**cross-platform, color, 80 min**

**Director:** Kel O'Neill, Eline Jongsma
**Cinematography:** Kel O'Neill, Eline Jongsma
**Editing:** Kel O'Neill, Eline Jongsma
**Music:** Matthew Dougherty
**Webdesign:** Clint Beharry
**Web Development:** Genevieve Hoffman, Brian Chirls
**Production:** Kel O'Neill & Eline Jongsma for Jongsma + O'Neill
**Co-Production:** Amdoc
**Executive Production:** Simon Kilmurry, Adnaan Wasey
**Screening Copy:** Jongsma + O'Neill
**Involved TV Channel:** PBS
**Website:** www.pbs.org/pov/empire

**Kel O'Neill & Eline Jongsma:**
The Transformation of Genesis P-Orridge (2008)
Empire Installation (cross-platform, 2012)

**www.jongsmaoneill.com**



# I Know Where Your Cat Lives

Owen Mundy

**INTERNATIONAL PREMIERE**

Millions of cat lovers from all over the world upload pictures of their fluffy housemates. This data project makes it possible to find out exactly who those cats are. Almost a million feline photos plucked from various public sites have been passed through certain algorithms by a supercomputer. The result is a unique bank of cat data. If while viewing the project you feel the urge to see a surprise new cat, anywhere in the world, simply click on "Random cat." If you want to know where the most cat photos are taken, just take a look at one of the sets of statistics. If you go searching for cats in your area, don't be surprised if you lose yourself for an entire Sunday afternoon. But this website wants to be more than just a collection point for adorable cat pics. The project shows just how easily information that has been placed online can be collected and used by publicly accessible databanks. Rather than indicating how many cats live in the Netherlands, "Cats by country" shows how many cat photos have been uploaded (in the case of the Netherlands, that's 10,468). This is why the makers themselves say that "the maps are perhaps a better representation of globalism, access to smart phones, and relaxed consideration for individual privacy." At the time of writing, the number of cat photos uploaded from Syria was 80.

**USA, 2014**
**cross-platform, color**

**Director:** Owen Mundy
**Webdesign:** Owen Mundy
**Web Development:** Owen Mundy
**Production:** Owen Mundy
**Screening Copy:** Owen Mundy
**Website:** www.iknowwhereyourcatlives.com

**Owen Mundy:**
Lucent (cross-platform, 2007)
Through a Glass Darkly ( 2008)
You Never Close Your Eyes Anymore (cross-platform 2010)
The Consequence of Scale (cross-platform, 2010)

**www.owenmundy.com**

# In Limbo

Antoine Viviani

**WORLD PREMIERE**

Human memories can be deceiving. We forget, we distort and we condense. Efforts to find a more accurate alternative marked the beginnings of the Internet. Since the start of the World Wide Web program in 1991 – and especially since it was opened up to individuals and businesses in 1993 – an extremely detailed archive has been built up of everything we do. "The Internet knows more about me than my own mother – than myself," notes one of the experts in *In Limbo*. The scientists, writers, artists and entrepreneurs in this interactive documentary sketch the rapid developments through which humanity – or, better, the big data it produces – is being increasingly integrated with the machine. In the near future, virtual personalities will become a reality. Information technology is becoming all-embracing. "Internet is my religion," says a computer pioneer, without a hint of irony. In a personal and easy-to-follow way, *In Limbo* clearly demonstrates how our daily lives are becoming enmeshed with the Internet. Besides the technical specifications of the film itself, shimmering in the margins, the viewer's own details gathered from Facebook, Twitter or Instagram also go into the mix. GPS-based Street View, YouTube collages of previously watched films and photo compilations from personal albums make clear to what extent we have already been abstracted into a huge amount of data.

**France, 2014**
**cross-platform, color, 33 min**

**Director:** Antoine Viviani
**Cinematography:** Antoine Viviani
**Screenplay:** Antoine Viviani, Léa Todorov, Bojina Panayotova
**Editing:** Pierre-Alain Giraud
**Sound:** Pierre Bariaud, Raphaël Hénard
**Webdesign:** Jérôme Pidoux
**Web Development:** Maxime Gravouil, Yves Diffre
**Production:** Antoine Viviani & Emilie Arlet for Providences
**Screening Copy:** Providences
**Involved TV Channels:** ARTE, ONF/NFB
**Website:** inlimbo.tv

**Antoine Viviani:**
Fugues (2010)
INSITU (cross-platform, 2011)
**Antoine Viviani & Vincent Moon:**
Little Blue Nothing (2009)

# John Lennon: The Bermuda Tapes

Michael Epstein, Mark Thompson

On June 6, 1980, John Lennon embarked on a remarkable voyage from Newport, Rhode Island to Bermuda. After starting off in calm waters, the next day the boat *Megan Jaye* got caught in a heavy storm. The entire crew became seasick and John had no choice but to take the helm until they docked safely in Bermuda. Having arrived in one piece, he found the inspiration for a new album entitled *Double Fantasy*. This interactive app takes the user on that stormy voyage to the island, and then explores the creative journey Lennon took during his time there, and his long-distance relationship with his wife Yoko Ono. Users can navigate the yacht over the ocean as they listen to anecdotes about the journey, visit the disco in Bermuda that inspired him in his new project, wander around the island's botanical gardens and listen to demos of various tracks. With its interviews with Lennon himself, Yoko Ono, his travel companions and his producer, this app creates an amazing experience that combines listening, watching and discovering – and doing good: all proceeds of the app benefit WhyHunger and Yoko Ono's Imagine There's No Hunger Campaign.

**USA, 2013**
**cross-platform, color / black-and-white**

**Director:** Michael Epstein, Mark Thompson
**Music:** John Lennon
**Narrator:** John Lennon
**Production:** Andrew Banks
**Co-Production:** Design I/O, eyeball, WhyHunger
**Screening Copy:** Mark Thompson
**Website:** www.lennonbermudatapes.com

**Michael Epstein:**
Hitchcock, Selznick and the End of Hollywood (1998)
The Battle over Citizen Kane (2002)
LENNONYC (2010)

# Love Hotel Interactive

Phil Cox

**INTERNATIONAL PREMIERE**

For the sexually curious among us who are still too tame for a swingers' club or afraid of getting emotionally scarred, *Love Hotel Interactive* offers a solution. As the creators of this adult web experience explain, this is a form of online erotica that is safe and anonymous. *Love Hotel Interactive* differs from the usual X-rated fare with its strong dose of literary references and artistic photography. Sensuality and tasteful design appear to go very well together. The title refers to the small hotels that offered lovers the chance to spend a few hours or the whole night together starting in the late 1960s in Japan, and later in Korea. In the beginning, these rendezvous spots were cheap and unobtrusive, but later mini-palaces opened their doors, complete with anime figures, rotating beds, mirrored ceilings and S&M gear. The rooms at the *Love Hotel Interactive*, which can only be booked together with a partner, belong among the fancier variety. You can choose between a contemplative white suite, a passion-stimulating red one and a black one that is reminiscent of leather and latex. The love game is introduced by the alternate reading of lines of text. Here, eroticism is much more than mere consumption. It requires effort, making it more intimate, and despite the virtual character, even more direct.

**France, UK, 2014**
**cross-platform, color, 60 min**

**Director:** Phil Cox
**Screenplay:** Phil Cox
**Music:** Dennis Wheatley
**Narration:** Marie Darrieussecq, Alfred Musset
**Narrator:** Martial Le Minoux
**Production:** Sophie Parrault for Bonne Pioche Television
**Co-Production:** Native Voice Films
**Executive Production:** Alexandre Brachet for Upian
**Screening Copy:** Upian
**Website:** www.lovehotelXperience.fr

**Phil Cox:**
We Are the Indians (2005)
Mbya, tierra en rojo (2005)
The Bengali Detective (2011)

# Polar Sea 360

Thomas Wallner

**INTERNATIONAL PREMIERE**

It's not so long ago that the Northwest Passage – a route connecting the Atlantic Ocean to the Pacific through the arctic archipelago – was impassable owing to gigantic icebergs. Some years ago, the ice started melting and the route is now navigable. *Polar Sea 360* takes us on a multimedia expedition straight through the Arctic Ocean. The ice floes that loom in the distance, the expanses of sea and endless vistas make for breathtaking scenes. This documentary shows the transformation the Arctic area is undergoing and the influence this is having both on nature and the people who live there. Port Inland, for example, is home to a small Inuit community. They grew up as nomads, following and hunting herds of arctic deer, but now they are settled in small, Western-style houses and get their food from the supermarket. Their intimate relationship with nature is disappearing along with the melting ice. There are also positive consequences, however: shipping is flourishing in the area and Abby, a young Inuit woman, dreams of green trees in her village. Impressive 360-degree shots are combined with archive footage and photos. Together with an interactive website, the images provide a completely new way of watching a documentary – *Polar Sea 360* is really the first of its kind, anywhere.

**Canada, 2014**
**cross-platform, color**

**Director:** Thomas Wallner
**Co-director:** Stephanie Weimar
**Web Development:** Scott Hermann
**Production:** Thomas Wallner for Deep inc.
**Screening Copy:** Deep inc.
**Website:** www.polarsea360.com

**Thomas Wallner:**
My War Years: Arnold Schoenberg (1992)
Solidarity Song (1996)
Beethoven's Hair (2004)
Mozartballs (2005)
Tropicana (2006)
Late Fragment (fiction, 2007)
Inside Hana's Suitcase (2008)
The Guantanamo Trap (2011)
Before the Last Curtain Falls (2014)

# Primal

Caroline Hayeur, David Mongeau-Petitpas, Marc-Antoine Jacques, Manuel Archain, Bruno Stagnaro

**WORLD PREMIERE**

Before the word, there is the scream. Before we argue, explain, justify, insult or pacify, there is the primal reaction, that physical utterance that comes from the gut, the heart or the soul. It is that most fundamental and unadulterated form of expression – and it is highly versatile, too. You can shriek with fear like a horror film scream queen, unleash a wail out of existential despair like the figure from the Edvard Munch paintings, or bellow in frustration like a soccer coach after a lost game. To a certain extent, the scream remains a taboo, because this kind of inarticulate howl can come across as violent. But this kind of animal aggression also feels delicious sometimes. That's why in our everyday lives we are constantly consuming screams in the form of sports, computer games, pornography and news reports. *Primal* explores the scream as a form of expression among Canadian and Argentine youth. They talk about their lives in short clips, and they've all got something to scream about – out of joy, sadness, rage or discomfort – whether restrained or with delirious abandon. The result is a long parade of screams great and small, with the viewer being invited to add his or her own as a building block for what will become an eternal scream.

**Argentina, Canada, 2014**
**cross-platform, color / black-and-white**

**Director:** Caroline Hayeur, David Mongeau-Petitpas, Marc-Antoine Jacques, Manuel Archain, Bruno Stagnaro
**Screening Copy:** National Film Board of Canada

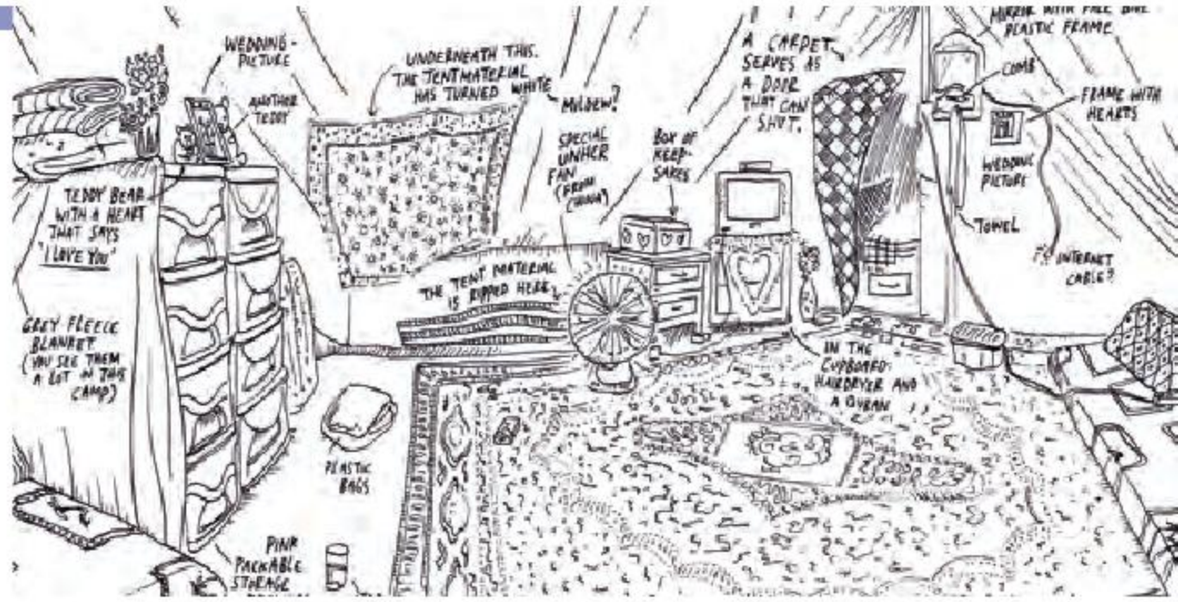
**Caroline Hayeur, David Mongeau-Petitpas, Marc-Antoine Jacques, Manuel Archain, Bruno Stagnaro:**
directing debut

# Refugee Republic

Jan Rothuizen, Martijn van Tol, Dirk Jan Visser

**WORLD PREMIERE**

People desperately or resignedly waiting for help in the heat and the dust – this is the image most of us associate with refugee camps. But that's just part of the real story. If you look a little deeper, you'll find out that everyday life in a refugee camp isn't actually that much different from yours or mine. People look for work, go to school, get married, argue and have fun. This interactive documentary allows us to experience something of life in a camp. Camp Domiz in northern Iraq is a refugee camp with some 64,000 inhabitants, mostly Syrian Kurds. A photographer, an illustrator and a journalist explored the camp from A to Z. In a multidimensional mix of sound, drawing, photo and film they bring to life the inhabitants and places and create the feel of being amidst the dust, the odor and the vivacity of the camp. A drawing that serves as a survey map shows the visitor his or her exact location in the camp. In the maze of streets and alleyways, trades and interactions, the formal structure of the camp is resourcefully used by its inhabitants. Such as Ahmed, who is skipping school to start up a bird trade, the busy circumcision doctor Shixmous or army deserter Ahmad, who set up a tuk-tuk garage in front of his tent. Welcome to Refugee Republic.


WEDDING - PICTURE
ANOTHER TEDDY
TEDDY BEAR WITH A HEART THAT SAYS "I LOVE YOU"
GREY FLEECE BLANKET (YOU SEE THEM A LOT IN THIS CAMP)
UNDERNEATH THIS THE TENT MATERIAL HAS TURNED WHITE
MILDEW?
SPECIAL UNHER FAN (FROM CHINA)
THE TENT MATERIAL IS RIPPED HERE
BOX OF KEEP-SAKES
A CARPET SERVES AS A DOOR THAT CAN SHUT.
COMB
FRAME WITH HEARTS
WEDDING PICTURE
TOWEL
INTERNET CABLE?
IN THE CUPBOARD: HAIRDRYER AND A IRON
PLASTIC BAGS
PINK PACKABLE STORAGE

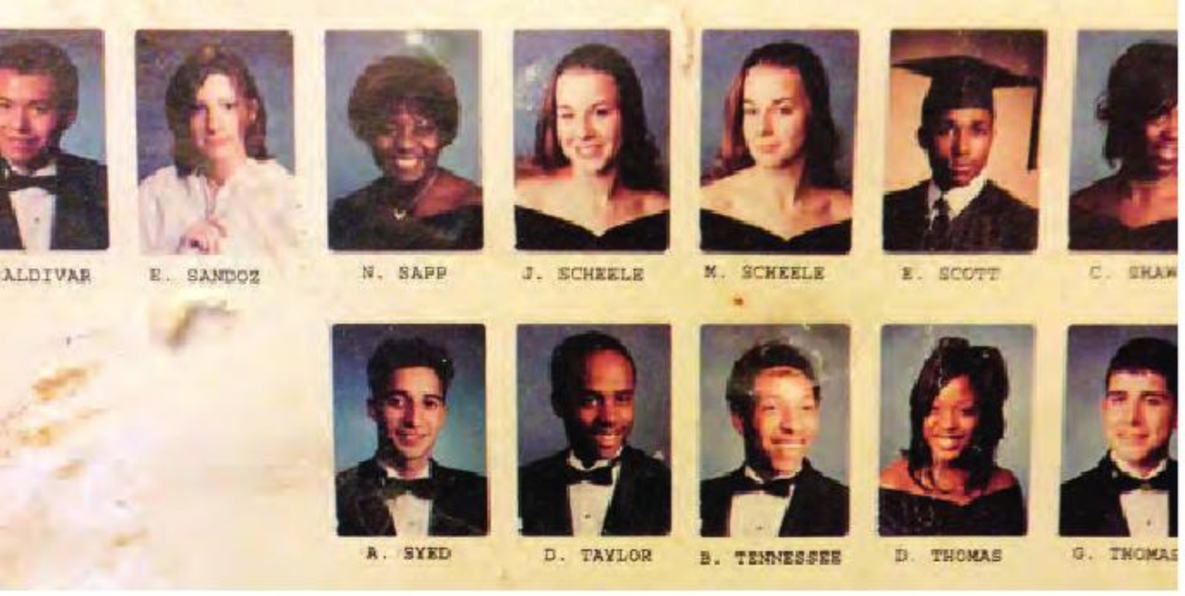
**The Netherlands, 2014**
**cross-platform, color / black-and-white**

**Director:** Jan Rothuizen, Martijn van Tol, Dirk Jan Visser
**Production:** Bruno Felix for Submarine Channel
**Screening Copy:** Submarine

**Jan Rothuizen:**
The Soft Atlas of Amsterdam (cross-platform, 2009), The Soft Atlas of the Netherlands (cross-platform, 2011)

**Martijn van Tol & Kadir van Lohuizen:**
For the Love of Chocolate (cross-platform, 2012)

**Dirk-Jan Visser:**
OFFSIDE! – Football in Exile (cross-platform, 2012)




# Serial

Sarah Koenig, Julie Snyder

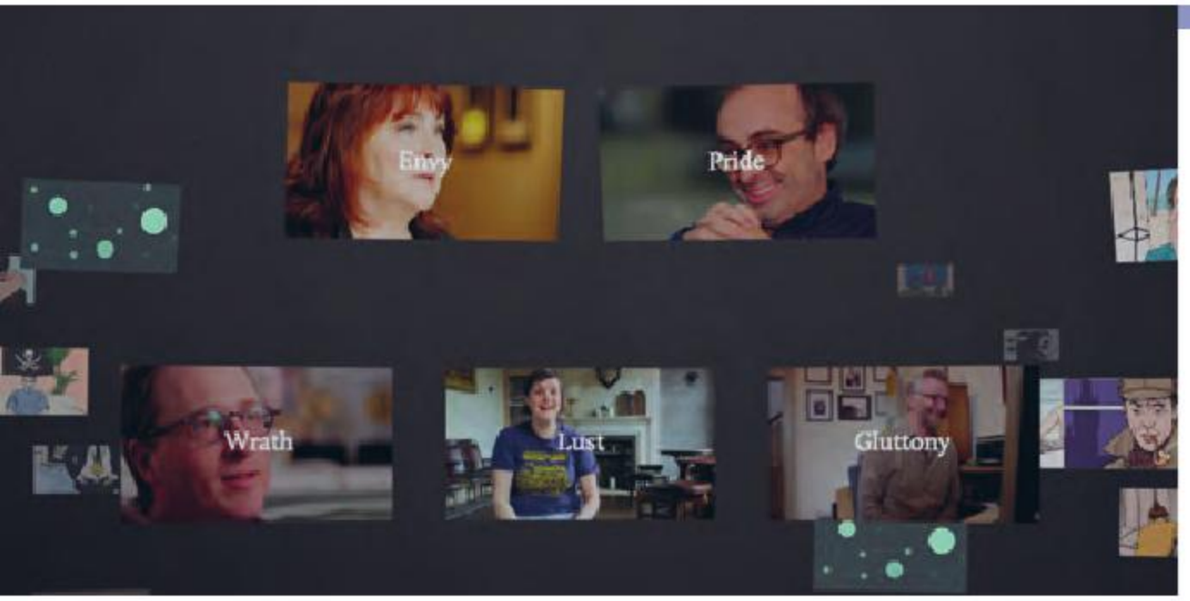
**WORLD PREMIERE**

This interactive quest is a search for the true circumstances behind the murder of the American schoolgirl Hae Min Lee in 1999, when she was found strangled in a park. Her former boyfriend Adnan Syed has been in prison ever since, but claims he is innocent. Fascinated by this story with its Shakespearian elements of young lovers, jealousy and murder, producer Sarah Koenig immersed herself in the tragedy 15 years after the fact. In her weekly podcast Koenig takes listeners back to 1999 and discovers along the way that this story has multiple layers and inconsistencies, as with any other real event. She shares eyewitness accounts and interviews by those involved, along with her own philosophical ruminations with her online followers. Like genuine private investigators, they can snoop around in the "Maps, Photos, etc." folder reading handwritten letters, or peer at the map of the *crime scene*, indicating where Hae's body was found. Week after week, together with Sarah, we chew over the question of whether Adnan really did murder Hae.

**USA, 2014**
**cross-platform, color**

**Director:** Sarah Koenig, Julie Snyder
**Music:** Nick Thorburn, Mark Henry Phillips
**Production:** Emily Condon
**Co-Production:** Dana Chivvis
**Executive Production:** Julie Snyder, Sarah Koenig
**Advisor:** Ira Glass
**Website:** www.serialpodcast.org

**Sarah Koenig, Julie Snyder & Ira Glass:**
This American Life (cross-platform, ongoing series)




# Seven Digital Deadly Sins

Loc Dao, Pablo Vio, Lindsay Poulton, Jeremy Mendes, Francesca Panetta

**INTERNATIONAL PREMIERE**

The invention of the Internet is the most significant event in the history of mankind since the Industrial Revolution. Steam engines and factories freed us from manual labor in the fields and gave us leisure time; now Facebook and Twitter allow us to lead virtual lives on a global scale. Social media have freed us from the limitations of our physical being, but not from ourselves. So what influence has the digital revolution had on our morals and our values? *Seven Digital Deadly Sins* probes this question on the basis of the classic seven deadly sins, making use of the communications possibilities offered by the Internet: videos, posts and polls. The tone of the video interviews with well-known Britons is tongue-in-cheek. Folk singer Billy Bragg admits spending whole days watching "fail videos," while novelist Gary Shteyngart claims to have outsourced his entire literary production to Bangalore. And comedian Josie Long reveals that she kicked her boyfriend out to spend more time on Twitter. But above all, it's the stories of 20 anonymous Internet users – a cyberbully, a hacker who takes control of cars using a computer, a couple whose wedding went viral – that demonstrate that the Internet has in fact changed some aspects of our actions, thought and judgment.

**UK, Canada, 2014**
**cross-platform, color**

**Director:** Loc Dao, Pablo Vio, Lindsay Poulton, Jeremy Mendes, Francesca Panetta
**Cinematography:** David Aspinall, Liam Mitchell
**Editing:** Liam Mitchell, Dave Ehrenreich
**Webdesign/Web Development:** Jam3Media
**Production:** Alicia Smith & Janine Steele for National Film Board of Canada
**Executive Production:** Loc Dao for National Film Board of Canada, Francesca Panetta & Lindsay Poulton for Guardian
**Screening Copy:** National Film Board of Canada
**Website:** www.nfb.ca/sins

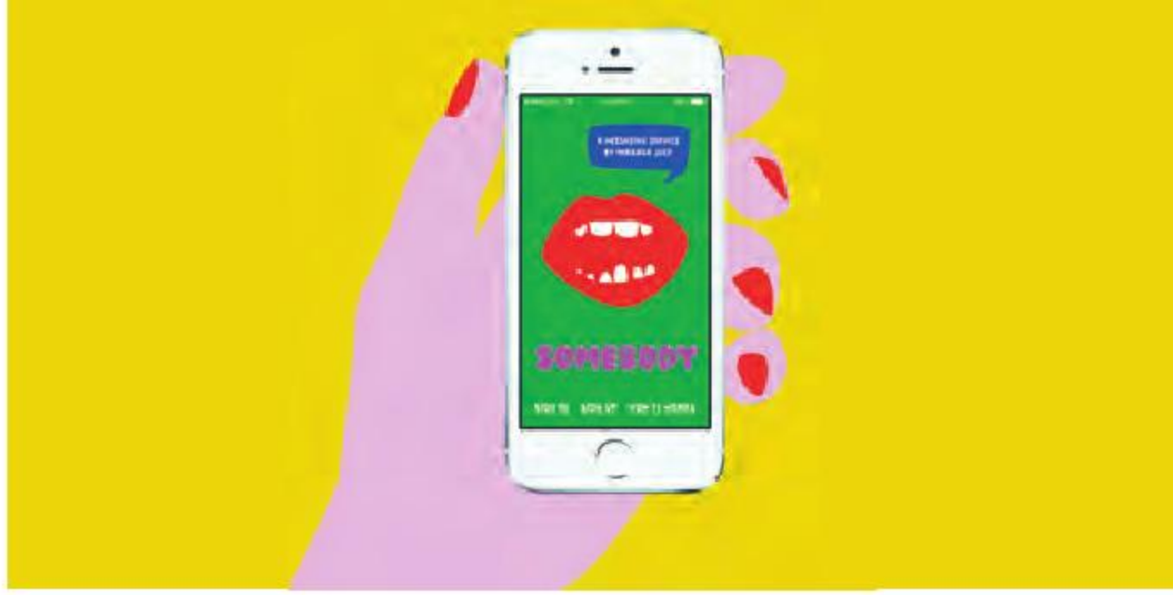
**Loc Dao & NFB:**
Welcome to PinePoint (cross-platform, 2011), Bear 71 (cross-platform, 2012), The Last Hunt (cross-platform, 2013), Circa 1948 (cross-platform, 2014), The Devils Toy Redux (cross-platform, 2014)

**Francesca Panetta & The Guardian:**
Firestorm (cross-platform, 2013), The Shirt on Your Back (cross-platform, 2014), World War One (cross-platform, 2014)

# Somebody

Miranda July

At bus stations, in hotel lobbies, even at film festivals – everywhere we go, people have their noses buried in their phones. Everyone seems so busy the whole time communicating through e-mail, text or WhatsApp that the world around them might as well not exist. The phone acts as a cocoon and social media promote asocial behavior. *Somebody* aims to change this. *Somebody* is a messaging service that injects a dose of human contact into telecommunications technology. It is in fact a "2.0 version" of the message in a bottle. As with most good concepts, the idea behind *Somebody* is a simple one. You draw up a message and add an instruction to it: for example, the message has to be whispered or given with a kiss. Then you toss your message into the digital ocean in the hope that someone with *Somebody* is near the addressee. If so, this person can deliver the message, and maybe a nice conversation will ensue. If there's no one close to the recipient, the message will continue to bob on the digital waves. *Somebody* works best in places where there are a lot of users of the free app. The film festival in Venice was such a "hot spot," as is the Boston Museum of Fine Arts. IDFA could become another.




**USA, 2014**
**cross-platform, color**

**Director:** Miranda July
**Created by:** Thea Lorentzen, Stinkdigital
**Co-Production:** Prada/Miu Miu
**Website:** www.somebodyapp.com

**Miranda July:**
The Amateurist (fiction, 1998)
Nest of Tens (fiction, 2000)
Getting Stronger Every Day (fiction, 2001)
Learning to Love You (cross-platform, 2002)
Me and You and Everyone We Know (fiction, 2005)
The Future (fiction, 2011)
We Think Alone (cross-platform, 2013)

**www.mirandajuly.com**

# Thru You Too

Kutiman

Ever uploaded a song you've written and sung to YouTube? Or your flute practice or drum lessons? Then you might well recognize yourself on Kutiman's new album. The Israeli composer, musician and producer sees the video site as one big sample resource, and makes grateful use of it. He creates whole new numbers from dozens of videos: smoothly edited songs composed from the work of unknown musicians who have unknowingly become part of something bigger than their own tune. Kutiman broke through in 2009 with the online music project *ThruYOU*. The new album is a follow-up to this. Apart from Kutiman's compositions, *Thru You Too* also features the original YouTube clips he used in his songs. Once again, Kutiman hasn't asked these musicians for permission, but most of them feel privileged to be included, and the extra attention drawn to their own videos is a nice bonus: it's the 15 minutes of fame they'd hoped for when they uploaded them. Social sharing is used here to create a new art form that defies the traditional notion of authorship and challenges current ways of artistic creation.

**Israel, 2014**
**cross-platform, color**

**Director:** Kutiman
**Webdesign:** Bacon Oppenheim
**Web Development:** Bacon Oppenheim
**Production:** Kutiman
**Executive Production:** Boaz Murad for B.M.usic
**Screening Copy:** Kutiman
**Website:** www.thru-you-too.com

**Kutiman:**
ThruYOU (cross-platform, 2009)

# V.O.S.E. (Original Version Subtitled in Spanish)

## V.O.S.E. (Versión Original Subtitulada en Español)

Rosario Gonzalez

**WORLD PREMIERE**

In countries where films aren't dubbed, audiences are so used to subtitles that they hardly even notice them, even when the translation differs markedly from what's actually being said. Text and image become one, and the text demands almost as much attention from our eyes as the action on the rest of the screen, even though we are less conscious of this experience. In *V.O.S.E.*, director Rosario González focuses on the relationship between text and image in film. She deliberately provides film footage with subtitles that don't fit: texts spoken by the people behind the camera rather than in front of it, film dialogue for a bullfight, snippets of poetry accompanying home movies. This changes the meaning of the image, offering interesting, creative opportunities, and opening the door to manipulation – as shown by González's exposé of the use of subtitles as a form of censorship by the Franco regime. Each section of the documentary ends with a game. A subtitling specialist explains the rules of thumb of her job, and a piece of dialogue is placed under a speech by Barack Obama, a nature film and a black-and-white drama. In the interaction between showing and telling, *V.O.S.E.* makes it clear how the relationship that arises between language and image is never a natural one.

**Spain, 2014**
**cross-platform,**
**color / black-and-white**

**Director:** Rosario Gonzalez
**Cinematography:** Cristóbal Serrá Jorquera
**Screenplay:** Rosario Gonzalez, Marina Herrera, Cristóbal Serrá Jorquera
**Editing:** Marina Herrera
**Sound:** Rosario Gonzalez, Laura Rodriguez
**Music:** CongeladorQuemasucabeza
**Webdesign:** Marcel Pie, Roc Albalat
**Web Development:** Pau Artigas
**Production:** Laura Rodriguez
**Screening Copy:** Jorge Caballero
**Website:** www.vosedoc.com

**Rosario Gonzalez:**
Al unísono (2007)

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documentary@filmfestival.gr

**Doc Market:** 15-21.03.2015
deadline: 13.01.2015
**Docs in Progress**
deadline: 02.02.2015
sarri@filmfestival.gr
vergou@filmfestival.gr

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# COMPETITION PROGRAMS

## IDFA Competition for Student Documentary

Thirteen international graduation films are competing for the IDFA Award for Best Student Documentary. A three-member international jury (see page 17) evaluates the films, nominates three of them and selects the winner from these. The award consists of a sculpture and a cash prize of €2,500.

# The Doctor Leaves Last

Svitlana Shymko

**WORLD PREMIERE**

It's April 2014 on Independence Square in Kiev, and Tanya, a volunteer doctor, has been spending her days at the emergency hospital ever since the unrest began. Protesters and volunteers coming there for medical attention also take time for a chat. Tanya seems outwardly calm and collected, but as a result of the stress and exhaustion her health has seriously deteriorated. After a stay in the hospital, she visits her old mother in a small village a hundred miles from Kiev. Tanya's mother is proud of her: "She's a revolutionary, always has been." From the radio come reports that Russia is raising the price of gas for Ukraine. Back on the square, Tanya starts to fear a Russian invasion once news of the occupation of Donetsk reaches the capital, but she still wants to join the volunteers leaving for the front. Following Tanya's daily routine, we get to know the square and its surrounding area, and feel the tension permeating Kiev. At the end, in an emotional discussion with colleagues, Tanya declares her loyalty to the Ukrainian struggle for freedom.

**Hungary, Ukraine, 2014**
**DCP, color, 26 min**

**Director:** Svitlana Shymko
**Cinematography:** Svitlana Shymko
**Editing:** Svitlana Shymko
**Production:** Hajnalka Vajay for DocNomads
**Screening Copy:** DocNomads

**Svitlana Shymko:**
directing debut

# The Farewell

## La despedida

Alejandro Alonso Estrella

**WORLD PREMIERE**

After visiting a closed mine, an elderly former miner named Pablo Fabelo sets off on an obsessive search for his lost medals and diplomas. The life he is living at home with his daughter and grandsons doesn't offer him enough distractions to give up this odyssey into the past. We watch as he wiles away his time playing cards with his grandson, smoking a cigar and resting below a white, billowing mosquito net. His toothless mouth and the tarnished, wrinkled skin of his thin, bare upper body pay living testament to years gone by. All around him, life is in full flow. The carefree cries and laughter of his grandsons form a stark contrast to the emptiness that fills his days. When his search for the lost papers comes to nothing, he calls on his daughter to help. It turns out she is unable to offer him the support he needs, so he leaves the house, shuffling and disillusioned. An unassuming look into the life of an old man, who against his better judgment goes in search of the past. The careful camerawork results in images of great photographic quality.

**Cuba, 2014**
**DCP, color, 25 min**

**Director:** Alejandro Alonso Estrella
**Cinematography:** Miriam Ortiz
**Screenplay:** Alejandro Alonso Estrella
**Editing:** Emmanuel Peña
**Sound:** Leo Dolgan
**Production:** María Carla Río for Escuela Internacional de Cine y Televisión
**Screening Copy:** Escuela Internacional de Cine y Televisión

**Alejandro Alonso Estrella:**
Evocación (2010)
Delirio (2011)
Crisálida (2012)
Cierra los ojos (2013)
Escaleras del cielo (2013)
Velas (2014)

# The Future Is Ours

## Die Zukunft gehört uns

Marisa Middleton

**INTERNATIONAL PREMIERE**

**Germany, 2014**
**DCP, color, 58 min**

**Director:** Marisa Middleton
**Cinematography:** Christian Trieloff
**Editing:** Antje Lass
**Production:** Arek Gielnik for Indi Film
**Screening Copy:** Indi Film

**Marisa Middleton:**
Herr Baranowsky sucht (2009)
Vierzehn (2011)

**www.marisamiddleton.de**

Hanne and Peter are already near 70 and widowed when they meet. Their love is unexpected, intense and delightful, and they enjoy each other to the fullest. Since their time together is limited, they decide to move in together near Peter's hometown in the north of Germany, in a beautiful village on the Baltic Sea. This is a major change for Hanne, as she lives in the south of the country and must leave home, friends and children behind to join her love. With attention to both the romantic and the realistic aspects of this adventure, the film follows the two in their new life together. At first things go wonderfully, but after a while they must confront minor irritations and memories of their former lives and the loves they lost. What's more, their adult children are not all that enthusiastic about their parents' choices, and one of Hanne's sons in particular struggles with her move. Although the equilibrium would seem to be disrupted, the two search for new ways to make it all work. The question is whether the foundation of their relationship is strong enough to overcome the setbacks.

# If Mama Ain't Happy, Nobody's Happy

Mea de Jong

"If you want to make a film about independent women, shouldn't you make one about our family?" The woman speaking is Laura, the mother of filmmaker Mea de Jong. Laura is a distinctive woman who has always run her own affairs, like her mother, grandmother and great-grandmother before her – forced or otherwise, because of men leaving and/or divorcing them. Who needs a man anyway? According to Laura, a relationship with a man is a temporary thing, but Mea has her doubts. And how likely is it that she herself will grow old with a husband, with such a mysterious, manless family tradition? De Jong puts her mother in front of the camera and speaks to her about their family history, the role of men in it and their mother-daughter relationship. Against the same black backdrop, some of Laura's former boyfriends join in to talk about their relationships with her – including Mea's father, filmmaker Ate de Jong. Although the film starts off with Laura as the featured subject, Mea gets her fair share of issues thrown at her while behind the camera. Their combined portrait, by turns confrontational, emotional and comical, is complemented by a selection of photos and videos from the family collection.

**The Netherlands, 2014**
**DCP, color / black-and-white, 25 min**

**Director:** Mea de Jong
**Cinematography:** Nina Badoux
**Editing:** Jose van Koppenhagen
**Sound:** Laura Solleveld
**Music:** Jesper Ankarfeldt
**Production:** Chris Stenger & Juul Op den Kamp for Nederlandse Film Academie
**Screening Copy:** Some Shorts
**Involved TV Channel:** BOS
**Website:** www.ifmamaainthappy.nl

**Mea de Jong:**
directing debut

**Awards:** Filmproducenten Nederland Award Nederlands Film Festival, Binger Filmlab Publieksprijs

# Invisible

## Niewidzialne

Zofia Pregowska

**INTERNATIONAL PREMIERE**

The Polish filmmaker Zofia Pregowska wanted to make her graduation film using the fly-on-the-wall technique, with the camera unobtrusively present and the filmmaker pretending to be absent. She took her camera to the tiny apartment that is home to 90-year-old Krystyna, who lives surrounded by books and writing pads. That's remarkable in itself since Krystyna is almost blind, but that doesn't stop this still vital woman from writing passionate and eloquent poetry that celebrates life. She scrawls her poems herself, but this turns out to be an unreliable method because one of her pens doesn't work, meaning a recent poem is almost illegible. "My poems are vanishing into the void!" she cries out, writing yet another beautiful poem on this very subject. In the period of time that Pregowska's camera is present, Krystyna is preparing for a performance. As well as providing a storyline, it shows how this optimistic woman keeps a life of reliance at bay. She may not be able to see, but she misses nothing. So there's no chance of the camera being invisibly present in this tiny dwelling. The fly on the wall couldn't have been made visible in a more beautiful way.

**Poland, 2014**
**DCP, color, 22 min**

**Director:** Zofia Pregowska
**Cinematography:** Tomasz Stankiewicz
**Screenplay:** Zofia Pregowska
**Editing:** Tomasz Stankiewicz, Zofia Pregowska
**Production:** Maciej Slesicki for Warsaw Film School
**Co-Production/Screening Copy:** Prego media

**Zofia Pregowska:**
directing debut

# Island 36

## Insel 36

Asli Özarslan

**INTERNATIONAL PREMIERE**

In January 2012, an Iraqi asylum seeker committed suicide in his refugee residence in Würzburg, Germany. Asylum seekers from all over the country went to Berlin to protest against the country's strict asylum laws, which place them in isolation. The protest entered a new phase in October 2012, with the setting up of an illegal tent camp at the Oranienplatz in Berlin's Kreuzberg district. Asli Özarslan took her film crew into the camp to document the occupants' struggle. Shooting with hand-held cameras, they observe the life of this motley collection of people from many countries, who are able to survive thanks to donations from sympathizers. She chooses the perspective of the sole female living in the camp: Napuli Paul Langa, an intelligent and outspoken young woman from Sudan. Like many others, she came to Europe in search of a better and safer life. The reality of it has left her displaced and homeless. Napuli is determined to focus attention on inhumane aspects of German asylum legislation, such as the ban on traveling, working and studying, and the requirement to remain in the asylum seekers' detention center. Though Napuli and her companions encounter ignorance and opposition wherever they go, this doesn't stop her from encouraging them and reminding them that they too have a right to an existence worthy of human dignity.

**Germany, 2014**
**DCP, color, 65 min**

**Director:** Asli Özarslan
**Cinematography:** Fabian Gamper, Tilman Holzhauer
**Screenplay:** Asli Özarslan
**Editing:** Ana Branea
**Sound:** Ana Paula Monte, Oscar Stiebitz
**Music:** Patrick Puszko
**Production:** Tobias Ebner & Marvin Rößler for Filmakademie Baden-Württemberg
**Screening Copy:** Filmakademie Baden-Württemberg
**Website:** www.insel36.de

**Asli Özarslan:**
Reflektzone (fiction, 2009)
Bastarde (2011)
Two at the Border (2012)

**www.asli-ozarslan.com**

# The Last Hour in the Sun

## Het laatste uur in de zon

Suzanne Jansen

**WORLD PREMIERE**

Encouraged by the boundless enthusiasm of his father, Emile has been fascinated by airplanes all his life. His biggest dream is to learn to fly. When his parents decide to help him finance flight school by mortgaging their house, his dream would seem to be within reach. Unfortunately, right after he gets his pilot's license, the financial crisis hits and there isn't a single job to be found. Six years later, his license expires and Emile finds himself with one illusion less. He doubts his identity – what good is he if he can't do what he loves and what he's been trained to do? What's more, he feels awful about the debt his parents got into for him. Meanwhile, his father is also experiencing feelings of guilt: did he push Emile too hard? In this portrait, which consists of interviews with Emile and his father, associative images and excerpts from home movies, filmmaker Suzanne Jansen (also Emile's sister) tries to disentangle the complex emotions on both sides and to support Emile in his struggle.

**The Netherlands, 2014**
**DCP, color, 22 min**

**Director:** Suzanne Jansen
**Cinematography:** Jelle Dijkstra
**Editing:** Luuk van Stegeren
**Sound:** Sam Huisman
**Music:** Stan Verberkt, Guusje Ingen Housz
**Production:** Randy Vermeulen & Anna Beerstra for Bananaz
**Screening Copy:** Bananaz
**Website:** www.hetlaatsteuurindezon.nl

**Suzanne Jansen:**
directing debut

# Letting You Go

## Ik laat je gaan

Kim Faber

**WORLD PREMIERE**

"I just want to sleep. I'm tired," explains 27-year-old Sanne. She suffers from borderline personality disorder, chronic depression and insomnia. She underwent treatment for nine years without progress, so she's made the decision to end her life. To avoid traumatizing her father and friends, she has chosen to use self-euthanasia, a more humane method of suicide. This will give those close to her the opportunity and time to say goodbye. Director Kim Faber follows Sanne in her final weeks, during which she prepares for her approaching death and spends valuable time with her father. This graduation film from Utrecht School of the Arts alternates moments of reflection (Does she have any remaining doubts? Is she concerned about the burden she is leaving on her loved ones?) with more practical issues such as choosing the music for the funeral, going on the last shopping trip and cleaning the apartment. This is an intimate and courageous portrait of a young woman searching for peace, and a father who decides to support her choice.

**The Netherlands, 2014**
**DCP, color, 18 min**

**Director:** Kim Faber
**Cinematography:** Christiaan van Duuren
**Editing:** Martin Gerrits
**Sound:** Tony Streefkerk
**Music:** Guusje Ingen Housz
**Production:** Randy Vermeulen & Anna Beerstra for Bananaz
**Screening Copy:** Bananaz
**Website:** www.iklaatjegaan.nl

**Kim Faber:**
directing debut

**www.kimfaber.nl**

# No Lullaby

## Nirgendland

Helen Simon

**EUROPEAN PREMIERE**

People who are sexually abused have one thing in common with the rest of us: we would all rather believe it never happened. The strongest of all coping mechanisms for abuse victims and witnesses is to go into denial and bury it so deep that the memories never rise up again. That's how Tina Reuther managed to keep going for 50 years, right up to the moment she heard the devastating truth from her daughter Floh, who was 18 years old at the time. Five years later, Floh made her accusation before a court of law. Director Helen Simon has created an ingenious and tension-laden reconstruction of Tina's horrifying family history spanning three generations. Scenes from her daily life with her girlfriend alternate with intimate interviews at her kitchen table. This is where her fragility clearly shows through, and her revelations about her own and her daughter's history of abuse are heartrending. The old photos of Floh, conversations with one of Floh's friends, and the monotone voice-over reading aloud chilling court reports substantiate the tragedy of a damaged young woman who made a brave decision, and lost everything as a result.

**Germany, 2014**
**DCP, color, 72 min**

**Director:** Helen Simon
**Cinematography:** Carla Muresan
**Editing:** Nina Ergang
**Music:** Konstantin von Sichart
**Production:** David Lindner
Leporda for Filmallee
**World Sales:** Deckert Distribution
**Screening Copy:** Filmallee
**Website:** www.nolullaby.com

**Helen Simon:**
Baba Drame (2004)
Diane Arbus. Wizard of Odds (2005)
When Night Falls Before the Evening (2006)
As Always With Love (2010)

# Rehearsal

## Répétition

Elie Grappe

**WORLD PREMIERE**

A young, diverse group of students enter a classroom at the Conservatory of Lyon, where an enthusiastic teacher awaits them. When one student addresses him with "Sir," he corrects her in a resolute tone: "*Sir* is for personal questions. I am not dealing with personal questions now." The class begins with breathing and diaphragm exercises and facial muscle massage. Then the actual practice starts with the choir piece *Zigeunerleben* by 19th-century German composer Robert Schumann, followed by *Ich harrete des Herrn* by his contemporary Felix Mendelssohn-Bartholdy. The camera captures the students as they struggle to stay focused – they seem far more concerned with where they're standing in the group than what they're working on. While the teacher delivers gentle yet impassioned instructions, they cannot stop themselves from exchanging knowing glances, which leads to a serious scolding. After all, this is one of the last rehearsals before the end-of-the-year concert, and it's time to get focused. After a short silence and a wholehearted humming session, the students finally open up to the music.

**Switzerland, 2014**
**DCP, color, 11 min**

**Director:** Elie Grappe
**Cinematography:** Elie Grappe
**Editing:** Elie Grappe
**Sound:** Daniel Capeille
**Production:** Rachel Noel for Ecole cantonale d'art de Lausanne
**Screening Copy:** Ecole cantonale d'art de Lausanne

**Elie Grappe:**
Limbo (fiction, 2014)

# Sleepers' Beat

## Anastasia Kirillova

**INTERNATIONAL PREMIERE**

**UK, 2014**
**DCP, color, 16 min**

**Director:** Anastasia Kirillova
**Cinematography:** Jacob Robinson
**Editing:** Anastasia Kirillova
**Sound:** Steven Bond
**Music:** Ben Lukas Boysen
**Production:** Anastasia Kirillova
**Screening Copy:** Anastasia Kirillova
**Website:** www.bonnieparker.tv/sleepers-beat

**Anastasia Kirillova:**
Emulsion (fiction, 2002)
50 Years and a Few Pusskittens Wiser (2007)
Stalking Holidays (2007)
Home for Lost Holidays (fiction, 2008)
Oi Oi Saveloy (2008)
Fireflies (fiction, 2011)
I Am Home: Thoughts of a Nomad (2012)

**www.bonnieparker.tv**

For weeks they are away from home leading a subservient life, from early morning until late in the evening. Yet living and working on the Trans-Siberian Railway is something the train staff wouldn't and couldn't live without. They feel more at home on the train now than in their own homes. *Sleeper's Beat* is a hymn to the train, which they regard as a living being, and to the cars, which all seem to have their own spirit – one you love right away, the other you learn to love after some time. The camera captures their passion for the train with visual lyricism: it caresses the curtains, shows the snowy Russian landscapes and the rails gleaming in the sunlight. The rattle and rocking of the train create a meditative rhythm, together with soft piano music that provides a daydreamy, nostalgic feel. Director Anastasia Kirillova not only makes documentary and fiction shorts, but also video installations and short videos. This poetic short follows Kirillova's earlier work, whose recurring themes include life in exile or as an immigrant, and feeling at home versus being on the road.

# The Solitude of Memory

## ¿Por qué el recuerdo?

## Juan Pablo González

**INTERNATIONAL PREMIERE**

**Mexico, USA, 2014**
**DCP, color, 20 min**

**Director:** Juan Pablo González
**Cinematography:** Juan Pablo González, Adrian S. Bara, Jim Hickcox
**Editing:** Juan Pablo González
**Sound:** Rui Silva
**Music:** Zindu Cano, Kevin Garcia
**Production:** Juan Pablo González for Sin Sitio Producciones
**Co-Production:** University of Texas at Austin
**Executive Production:** Jim Hickcox & Ana Isabel Ferndandez for University of Texas at Austin
**Screening Copy:** Sin Sitio Producciones

**Juan Pablo González:**
A Game of Chess (fiction, 2011)
Hinojosa (2013)

Just what does José remember of the last time he saw his son Fernando alive? Well, there was some fuss about a horse and a saddle belonging to the boss. José, a hard-working Mexican, dredges up facts and feelings of that ill-fated evening. He is narrating from behind the wheel of his truck, in voice-over as the camera floats over an abandoned racetrack. We watch him light a fire and rest after the work is done. Time and again, it's the same tragic story with the same ending – the self-chosen death of his beloved son. But every time he recites the story, he does so a bit differently, because memories manifest themselves in varying sequences and importance. Sometimes the discussion he had with Fernando about the saddle is important, while other times it's the fact that he stayed away from home. In three parts, Juan Pablo González, who grew up in the same rural Mexican village as the late Fernando, offers a poetically introspective portrait of mourning and remembrance. Accompanying José's sad story are beautiful shots of the vast, Mexican hinterland, where nature, herds of horses, lime trees and the sound of crickets call the shots in an almost meditative way. How does a grieving father experience the dragging on of the years without his son beside him?

# A Wee Night In

## Stuart Edwards

**WORLD PREMIERE**

Chrissy was a sickly child, so no one expected her to live to a ripe old age. Nevertheless, this Scottish woman is now 95, frail but full of life. From her house in a village near Glasgow, she engages in activities that keep her active and involved with life. Today, Chrissy's 91-year-old boyfriend Bill is coming over for a nice evening that will pass by according to the slow rhythm of age. They rub shoulders in her cozy little kitchen, enjoy a big meal, watch TV and chat like it's going out of fashion. These two chatterboxes are – in Chrissy's own words – "well matched." Music from their youth is usually playing in the background. This relatively new couple have fun bickering together; old age and the approaching end magnify life's little pleasures, lending them almost a miraculous sheen. Chrissy talks in voice-over about how they met and proudly says that she has never been one to rush into romantic entanglements. Bill spent two years calling her, asking if she would like to go out with him. She always liked to take her time, and still does. This is an intimate, heartwarming portrait of love in old age, full of recognizable, comedic moments.

**Scotland, 2014**
**DCP, color, 11 min**

**Director:** Stuart Edwards
**Cinematography:** Stuart Edwards
**Editing:** Stuart Edwards
**Sound:** Terry Peng
**Production:** Stuart Edwards for Stu Edwards Productions
**Executive Production:** Noe Mendelle for Scottish Documentary Institute, Emma Davie for Edinburgh College of Art
**Screening Copy:** Stu Edwards Productions

**Stuart Edwards:**
Terra Firma (2013)
Irving (2013)
Error (2013)
2.11.2006 (2013)
Lost in Yokohama (2014)
Jimmy (2014)

# COMPETITION PROGRAMS

## IDFA DOC U Competition

Nine films from IDFA's competitive and non-competitive programs have been selected for the IDFA DOC U Competition, aimed at introducing young audiences to documentary cinema. A five-member jury between the ages of 15 and 18 evaluates the films, nominates three of them and selects the winner from these. The award consists of a sculpture and a cash prize of €2,500.

# DOC U

**DOC U introduces young audiences to documentary cinema. In consultation with young people, nine films have been selected from the entire IDFA 2014 program to compete in the DOC U Competition. During the festival, five jury members ages 15 to 18 watch and evaluate the selected films and present the winner with the IDFA DOC U Award, which consists of a sculpture and a cash prize of €2,500.**

## IDFA DOC U Competition

***Ballet Boys*** (Kenneth Elvebakk, Norway)
Also screening in Kids & Docs; see page 164.

***Just Eat It: A Food Waste Story*** (Grant Baldwin, Canada)
Also screening in Best of Fests; see page 115.

***My Beautiful Broken Brain*** (Sophie Robinson, Lotje Sodderland, United Kingdom)
Also screening in Panorama; see page 135.

***Nas: Time Is Illmatic*** (One9, United States)
Also screening in Music Documentary; see page 158.

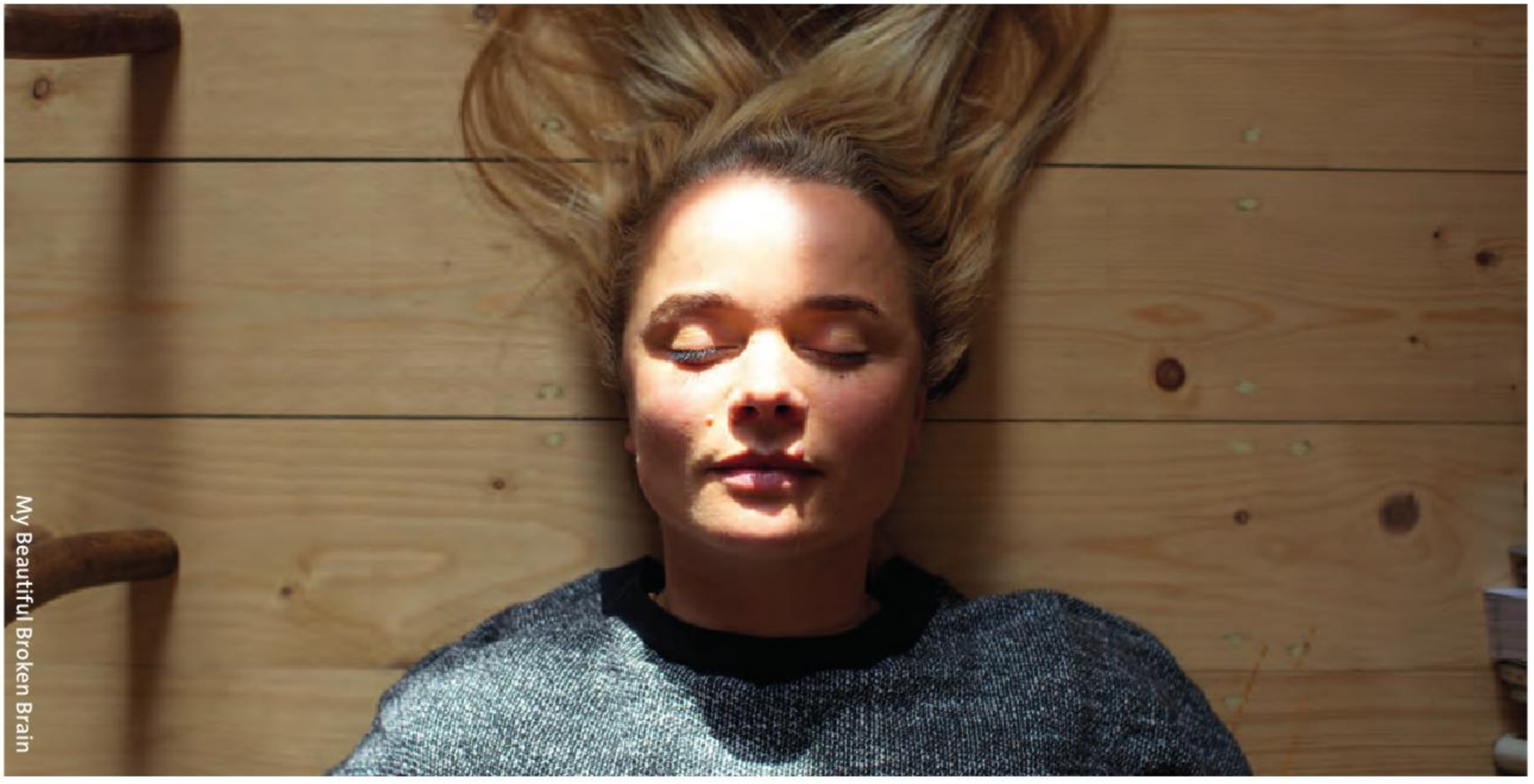
***On the Bride's Side*** (Gabriele Del Grande, Antonio Augugliaro, Khaled Soliman Al Nassiry, Palestine/Italy)
Also selected for the IDFA Competition for First Appearance; see page 45.

***Solo – Out of a Dream*** (Jos de Putter, The Netherlands)
Also selected for the IDFA Competition for Dutch Documentary; see page 73.

***Something Better to Come*** (Hanna Polak, Denmark/Poland)
Also selected for the IDFA Competition for Feature-Length Documentary; see page 29.

***Songs for Alexis*** (Elvira Nana Lind, Denmark)
Also screening in Panorama; see page 142.

***Waiting for August*** (Teodora Ana Mihai, Belgium)
Also screening in The Female Gaze; see page 226.



My Beautiful Broken Brain

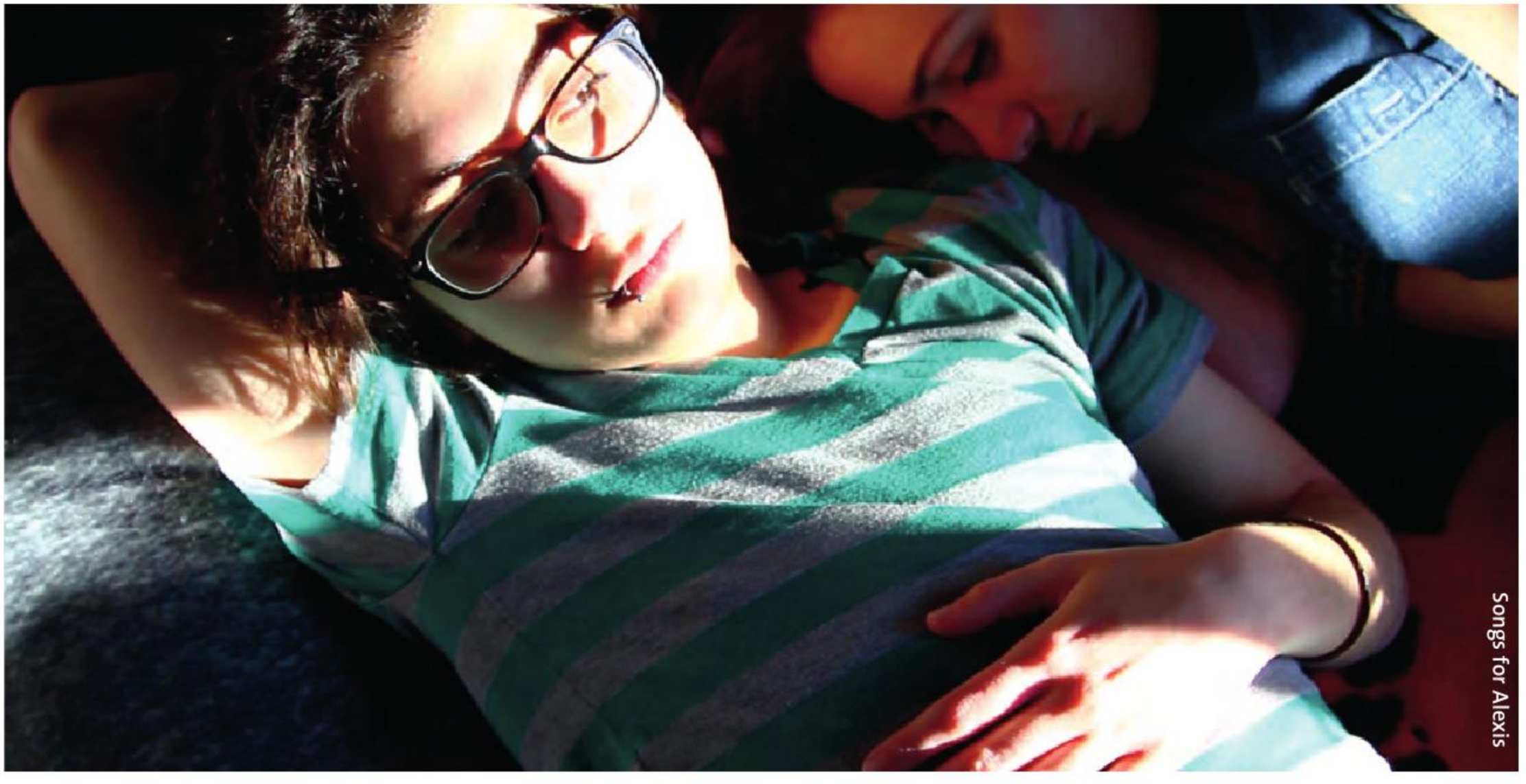
## DOC U Special Events

**CJP Serves**
Can't find the forest for the trees in the sumptuous IDFA program? This special program offers some relief for members of CJP (the Dutch Culture Youth Pass). A selection of four films is screened, after which there's time for discussion while enjoying traditional Dutch pub food. The program includes *Waiting for August*, *Ballet Boys*, *Advanced Style* and *If Mama Ain't Happy, Nobody's Happy*.

**The One Minutes Jr. Awards: 2014 Nominees**
Fifteen one-minute videos that represent youth voices from countries around the world, produced in a workshop sponsored by UNICEF, are screened together at one of the screenings of *On the Bride's Side*. The selected filmmakers also participate in the master class The One Minutes Jr. & IDFA.

**Master Class: The One Minutes Jr. & IDFA**
Over the course of a two-day master class, the 15 youngsters from Syria, Nepal, Jordan, Turkey, Ukraine, Gambia, Afghanistan, and Kyrgyzstan whose films have been nominated for the 2014 One Minutes Jr. Competition each create a new one-minute film. During the master class, they work together with five talented young Dutch filmmakers. The master class is a collaboration between UNICEF, The One Minutes Jr., IDFA and Nowhere.

**Coolpolitics Talk @ IDFA**
DOC U and Coolpolitics present an introduction to the film *Silenced*. Coolpolitics provides a Dutch context to the subject of whistle-blowers with a panel of experts.



Songs for Alexis

# 28 docs

photo: The Invisible Friend / Hans Busstra

Around the World in 50 Concerts Atlas of Pentecostalism
Chellina / da Beast Crazy Floating Bodies Georgica
Giovanni and the Water Ballet Good Husband, Dear Son
Goodbye Hamartía - More or Less Louis van Gasteren
The Invisible Friend Johan Losers - A Film About Loss
Metal and Melancholy My Dearest F#cking Phone Home
Pekka The Need to Dance The New Rijksmuseum - The Film
Our Colonial Hangover Plaza Man Refugee Republic
Solo - Out of a Dream Stand By Your President 4 Ever
The Underground Orchestra Veni Vidi Fish We Are 18

**The Dutch Cultural Media Fund supports documentaries, drama, shorts, music videos, feature films, transmedia, radio, youth productions, games and more. Partner in IDFA DocLab Interactive Conference, IDFA DocLab Live Event, IDFA Media Talks: Industry Talk The Female Gaze, Heddy Honigmann master classes, extended Q&As**

MEDIA FONDS

**www.mediafonds.nl**

# NON-COMPETITIVE PROGRAMS

## Masters

In Masters, the festival keeps track of its favorite documentary filmmakers. This year, the program is presenting 16 new works from renowned auteurs, including *National Gallery* by Frederick Wiseman, winner of IDFA's first Living Legend Award in 2009; *How to Smell a Rose: A Visit with Ricky Leacock in Normandy*, the final film by Les Blank who passed away in April; and *I Am Here* by Lixin Fan, winner of the IDFA Award for Best Feature-Length Documentary in 2009.

# Act and Wind

## Ato, atalho e vento

Marcelo Masagão

**INTERNATIONAL PREMIERE**

This swirling compilation of now classic film images shows how a single shot or short scene can engrave itself forever in our memory. To name a few: the group of monkeys on a rock from *2001: A Space Odyssey* by Kubrick, the screaming brother in the tree from Fellini's *Amarcord* and Woody Allen's Jewish mother above the New York skyline in *Oedipus Wrecks*. These bookmarks in film history flash by in *Act and Wind* – with some truly creative editing, director Marcelo Masagão offers a documentary look at the film medium. "It's a movie in between shots, or a movie that joins shots together," he explains. The film prioritizes the most important act in the art of cinema: the cut, the passage from one time-space unit to the next. Invisible in itself, only to be noticed through the images it connects – the end of one scene and the beginning of another – the cut forms the quintessence of cinema. In this succession of iconic shots, Masagão masterfully shows how films communicate with each other, how they cross time and space to tell a more universal story. A true treat for the cinephile.

**Brazil, 2014**
**DCP, color, 72 min**

**Director:** Marcelo Masagão
**Screenplay:** Marcelo Masagão
**Editing:** Marcelo Masagão, Andrea Menezes
**Music:** Wim Mertens, Yann Tiersen
**Production:** Marcelo Masagão for Agência Observatório
**World Sales:** Imovision
**Screening Copy:** Agência Observatório

**Marcelo Masagão:**
Here We Are Waiting for You (1999)
Neither Tie Nor Honor (2001)
1.99 A Supermarket That Sells Words (2003)
Zero is Not Empty (2005)
Otavio and the Letters (2007)

# The Arms Drop

## Våbensmuglingen

Andreas Koefoed

**INTERNATIONAL PREMIERE**

In December 1995, a large amount of weapons was secretly dropped from a plane over West Bengal, India. The plane carried British arms dealer and MI5-informant Peter Bleach and Danish development worker and idealist Niels Holck, the mission's mastermind. The weapons were allegedly intended for the self-defense of a group of monks and nuns against the Communist Left Front governing West Bengal at the time. Bleach's mission was to secure the plane into India so Holck could be arrested. But when Holck escaped, Bleach took the fall. While trying to defend himself, he discovered that British intelligence wanted to keep him locked up as well, and he served eight years on trumped-up charges in an Indian jail. Meanwhile, Holck has built a new, peaceful life for himself in Denmark, but in 2010 he is suddenly facing the prospect of extradition. Now Bleach faces a dilemma: should he let Holck endure the same fate he did, or forgive his former adversary and help shed light on the case? Thanks to its use of editing and music, *The Arms Drop* often feels like a tense thriller as it follows both men in their search for truth and justice. What role did the British secret service MI5 and the British, Danish and Indian governments play in the affair?

**Denmark, Sweden, 2014**
**DCP, color, 94 min**

**Director:** Andreas Koefoed
**Cinematography:** Niels Thastum, Manuel Claro
**Screenplay:** Tobias Lindholm, Andreas Koefoed
**Editing:** Adam Nielsen, Jacob Thuesen
**Production:** Miriam Nørgaard for Fridthjof Film
**Executive Production:** John Battsek for Passion Pictures
**World Sales:** DR International Sales
**Screening Copy:** Danish Film Institute
**Involved TV Channels:** DR, STV, VPRO, VRT

**Andreas Koefoed:**
Albert – A Big Brother to Be (2005)
Beg, Borrow or Steal (2006)
12 Notes Down (2008)
A Day in the Smoke (2008)
Alberts Winter (2009)
Pig Country (2010)
The William Blakes – To the End of the World (2011)
The Ghost of Piramida (2012)
**Andreas Koefoed & Christian Bonke:**
Ballroom Dancer (2011)

**www.andreaskoefoed.com**

# The Dream of Shahrazad

## François Verster

**WORLD PREMIERE**

Inhabitants of Turkey, Egypt and Lebanon process the recent political upheaval by telling stories in the tradition of Scheherazade in *One Thousand and One Nights*. An impassioned Turkish conductor, for example, performs Rimsky-Korsakov's symphonic poem *Scheherazade* to raise political awareness, while theater makers persuade an Egyptian woman to let them base a play on the story of her murdered son, and a woman from Lebanon starts an activist blog. Filmmaker Francois Verster explores how music and storytelling can serve as a social and political outlet. Scenes of a youth orchestra playing *Scheherazade* are intercut with various forms of storytelling in the Middle East. Professional comics amuse their audiences with political jokes, while relatives of those who died in the protests find comfort in stories about their loved ones. In Cairo, a visual artist whose work is inspired by *One Thousand and One Nights* meets his own storytelling princess. The film alternates interviews with storytellers and scenes from the classic Arabian fairytale in which the Sultan wants to murder his bride but can't because he needs to hear how her stories end. This fascinating journey is both a tribute to a centuries-old Middle Eastern tradition and a celebration of the solace it can offer in the wake of contemporary outbreaks of violence.

**South Africa, Egypt, France, The Netherlands, Jordan, 2014**
**DCP, color / black-and-white, 107 min**

**Director:** François Verster
**Cinematography:** François Verster
**Editing:** François Verster, Peter Neal, Menno Boerema
**Sound:** François Verster, Shameela Seedat
**Production:** François Verster & Shameela Seedat for Undercurrent Film & Television, Wael Omar for Middlewest Films, Neil Brandt for Fireworx Media
**World Sales:** Spier Films
**Screening Copy:** Undercurrent Film & Television
**Involved TV Channel:** AfriDocs
**Website:** www.dreamofshahrazad.com

**Francois Verster:**
Pavement Aristocrats (1998)
The Man Who Would Kill Kitchener (1999)
The Story of "Mbube" (1999)
Guilty (2001)
A Lion's Trail (2002)
When the War is Over (2002)
The Mother's House (2006)
Sea Point Days (2009)
Protection (2010)

**Pitched at the Forum 2012**

idfa bertha fund

# Emergency Call – A Murder Mystery

## Ulvilan murhamysteeri

## Pekka Lehto

**INTERNATIONAL PREMIERE**

On a winter's night in 2006, in the western Finnish town of Ulvila, an intruder broke into the house where Jukka Lahti and Anneli Auer lived with their four children. While Jukka was being stabbed to death, a panic-stricken Anneli placed a call to emergency services – her call serves as the basis for this exciting thriller-like reconstruction. Years later, the case remains unsolved, making it one of the most bizarre murder mysteries in Finland's recent history. Several detectives have been put on the case and taken off again, and experts from abroad have been brought in, all to no avail. The lack of tangible evidence leads to the extraordinary conclusion that the housewife must have been the perpetrator. What's more, Anneli herself starts believing in her guilt and ends up in prison. IDFA veteran Pekka Lehto doesn't judge and takes no sides, but rather shows us how the case has developed over the years. He invites Anneli to speak, but we also hear from investigators, forensic experts and prosecutors – never in a traditional interview setting, but filmed in dark parking garages or dimly-lit rooms. This adds to the sinister atmosphere of the documentary, which has several surprising twists in store.

**Finland, Germany, 2014**
**DCP, color, 83 min**

**Director:** Pekka Lehto
**Cinematography:** Hannu-Pekka Vitikainen
**Screenplay:** Pekka Lehto, Mika Purola
**Editing:** Jussi Rautaniemi, Matti Näränen
**Narration:** Pekka Lehto
**Production:** Pauli Pentti for First Floor Productions
**Co-Production:** Ventana-Film
**Screening Copy:** James Post
**Involved TV Channels:** YLE, SWR, DR, ARTE

**Pitched at the Forum 2012**

**Pekka Letho:**
Alone (1989), The Temple (1990), The Well (fiction, 1992), Boy Hero 001 (1997), The Real McCoy (2000), In the Shadow of Doubt (2010), Divided City (2011), The Commissioner (2012), The Surrealist and His Naughty Hand (fiction, 2013)
**Pirjo Honkasalo & Pekka Letho:**
Their Age (1976) , Kainuu '39 (1976), Swastika (1979), Flame Top (fiction, 1980), Nine Ways to Approach Helsinki (1982), 250 Grammes (1983), Da Capo (fiction, 1985)

# How to Smell a Rose: A Visit with Ricky Leacock in Normandy

Gina Leibrecht, Les Blank

**INTERNATIONAL PREMIERE**

One morning in 1972, documentary legend Richard Leacock (1921-2011) switched on the TV and saw a commercial for *The Candidate*, a film starring Robert Redford about the U.S. Senate race. To Leacock's amazement, he knew the scene he saw like the back of his hand. It had been taken directly from the documentary *Campaign Manager* (1964), for which he and D. A. Pennebaker had followed the head of the campaign for the Republican presidential candidate. In *The Candidate*, the scene worked like a bad piece of slapstick. So what made the same scene in *Campaign Manager* so hilarious and tense? As hobby chef Leacock explains the secret of a good pot-au-feu in his home in Normandy, he simultaneously reveals what makes a good documentary work. But you won't hear Leacock complaining about how everything was better in the old days. The enthusiasm shown by this co-founder of Direct Cinema for the revolutionary portable camera in 1960 is still equally present in the octogenarian's embracing of new ideas and technological developments decades later. Director Les Blank takes his time with this portrait of his great mentor and teacher, who is happiest working away in his kitchen. In between, we catch beautiful glimpses of Leacock's extensive oeuvre, as well as some culinary classics.

**USA, 2014**
**DCP, color / black-and-white, 65 min**

**Director:** Gina Leibrecht, Les Blank
**Cinematography:** Les Blank, Gina Leibrecht
**Editing:** Gina Leibrecht
**Production:** Gina Leibrecht & Les Blank for Les Blank Films
**Executive Production:** Harrod Blank for Les Blank Films, Kevin White for Filmmakers Collaborative SF
**Screening Copy:** Les Blank Films

**Gina Leibrecht & Les Blank:**
All In This Tea (2007)
**Les Blank:**
Dizzy Gillespie (1964), The Blues Accordin' to Lightnin Hopkins (1969), Spend It All (1971), Chulas Fronteras (1976), Garlic is As Good as Ten Mothers (1980), In Heaven There Is No Beer? (1984), The Maestro: King of the Cowboy Artists (1994), The Maestro Rides Again! (2005), All in This Tea (2007) a.o.

**www.lesblank.com**

# I Am Here

Lixin Fan

**EUROPEAN PREMIERE**

In this glimpse into the lives of China's "post-1990 generation" (the first generation born after the student protests of 1989), a lucky few get the chance to make their dreams come true through *Superboy*, a TV talent contest for boys. Director Lixin Fan previously won the IDFA Award for Best Feature-Length Documentary with *Last Train Home* in 2009. In *I Am Here*, he avoids commentary as he accompanies the young candidates on the grueling run-up to the grand finale. The intensive preparation, culminating in a two-month boot camp, tests their self-image as well as their singing and dancing skills. Underlying the show is the idea of turning these boys into men. Standing at the cusp of adulthood in a highly competitive society, the competitors wrestle with some tough questions: What kind of person are you? What do you want to be? How do you intend to achieve your ambitions? They can't escape the many cameras, whether they're rehearsing their impressive power ballads, taking a moment to reflect or relax or on an excursion into the mountains. Once in a while it drives them to despair: "There is no such thing as real in this reality."

**China, 2014**
**DCP, color, 88 min**

**Director:** Lixin Fan
**Cinematography:** Paul Morris, Hao Li
**Editing:** Lixin Fan
**Music:** Simon Chapelle
**Production:** Rebecca Liu & Yun Zeng for Oriental Companion Media
**World Sales:** CAT&Docs
**Screening Copy:** Oriental Companion Media
**Involved TV Channel:** Hunan TV

**Lixin Fan:**
To Live Is Better Than to Die (2002)
Up the Yangtze (2007)
Last Train Home (2009)

# Iris

## Albert Maysles

**EUROPEAN PREMIERE**

In the fashion mecca of New York, the 93-year-old textile designer and businesswoman Iris Apfel is a real phenomenon. Known for her eloquence as well as her eyewear, she's a sought-after guest at any cultural event. In this portrait by veteran documentarian Albert Maysles (*Grey Gardens*, *Gimme Shelter*), we discover that everyone wants something from this warmhearted character, whether it's advice, a design or some words of wisdom. The phone never stops ringing, but she's always got a kind word for everyone. For 50 years, she and her centenarian husband Carl have been running the renowned Old World Weavers textile business, whose customers include the White House. And she's as alive and kicking as ever – or "vertical," as she jokingly puts it. Maysles follows Apfel as she goes about her daily activities outdoors and at home in New York and Palm Beach, in apartments crammed with art treasures, knickknacks and plenty in between. She makes for an intriguing protagonist, with her amazing collection of clothing that she has accumulated over the decades, her broad cultural knowledge and her creativity. The film punctuates the ups and downs of this worldly lady's daily life with TV appearances, old photographs and wonderful 16mm travel footage shot by Carl. Various prominent figures from the worlds of art and fashion also appear, telling tales of the amiable fashion icon who's always ready with a pithy one-liner.

**USA, 2014**
**DCP, color, 80 min**

**Director:** Albert Maysles
**Cinematography:** Albert Maysles
**Editing:** Paul Lovelace
**Sound:** Mike Karas
**Music:** Steve Gunn
**Production:** Laura Coxson for Maysles Films Inc.
**Executive Production:** Doreen Small
**World Sales:** Submarine Entertainment
**Screening Copy:** Maysles Films Inc.

**Albert Maysles:**
Psychiatry in Russia (1955), The Secret of Trees (2013) a.o.
**Albert Maysles, David Maysles, Ellen Hovde & Muffie Meyer:**
Grey Gardens (1975) a.o.
**Albert Maysles, David Maysles & Charlotte Zwerin:**
Salesman (1968), Gimme Shelter (1970) a.o.
**Albert Maysles, David Maysles, Deborah Dickson & Charlotte Zwerin:**
Christo in Paris (1986)

**www.mayslesfilms.com**

# The Look of Silence

## Joshua Oppenheimer

In this companion piece to Oscar® nominee and European Film Award winner *The Act of Killing*, Oppenheimer continues his exploration of Indonesia's handling of the mass murder of a million communists and suspected communists in 1965 and 1966. The perpetrators continue to be regarded as heroes by the Indonesian state, while the actual events remain concealed. Oppenheimer's main protagonist is Adi, born in February 1968, two years after the murder of his brother Ramli. Adi watches footage from Oppenheimer's interviews with death squad members. The interviewees admit to being under the command of the Indonesian army and – often smiling – show in detail where and how they murdered their prisoners, including Ramli. Adi personally confronts the guilty parties, but time and again they point to others, angrily cut the conversation short or threaten him with violence. Oppenheimer's breathtaking cinematography features Adi's house, where he lives with his elderly parents and his children, as a calm oasis of picturesque beauty. Though undeniably courageous, Adi, the optometrist hoping to bring history into sharper focus for the perpetrators as well, refuses to share his address with them out of fear for reprisals. For similar reasons, many Indonesian members of the film crew appear anonymously in the credits.

**Denmark, UK, Indonesia, Norway, Finland, 2014**
**DCP, color, 98 min**

**Director:** Joshua Oppenheimer
**Cinematography:** Lars Skree
**Editing:** Niels Pagh Andersen
**Sound/Music:** Henrik Gugge Garnov
**Production:** Signe Byrge Sørensen for Final Cut for Real
**Co-Production:** Piraya Film, Making Movies
**World Sales:** Cinephil
**Screening Copy:** Danish Film Institute
**Involved TV Channels:** DR, VPRO, ARTE, YLE

**Joshua Oppenheimer:**
The Entrie History of the Louisiana Purchase (1997)
These Places We've Learned to Call Home (fiction, 1997)
Show of Force (fiction, 2007)
The Act of Killing (2012)

**Awards:** The Grand Jury Prize & The International Film Critics Prize (FIPRESCI) & European Critics Prize (FEDEORA) & Online Critics Prize (Golden Mouse) & Human Rights Nights Prize Venice Film Festival

# Messi

## Álex de la Iglesia

How can you make a documentary about the biggest soccer star in the world when the star in question doesn't want to be in it? Cult director Alex de la Iglesia came up with a smart solution. In this kaleidoscopic portrait, he avoids the classic interview scenarios, choosing instead to put his protagonists in a restaurant with the instruction to eat, drink and talk about Lionel Messi. The tables are packed with old friends and soccer colleagues from his time on the Rosario team, his former teachers and youth trainers, teammates from FC Barcelona, Argentine football stars of yesteryear, journalists, Messi experts and of course the unavoidable Johan Cruijff. While Barcelona midfielder Mascherano wonders what it would be like to be Messi just for a moment, Cruijff puts a swift end to the eternal discussion about who is the best player of all time: "Thank goodness for Messi, otherwise we'd still be talking about Maradonna." The conversations are interspersed with dramatizations of key moments from Messi's youth: from the expensive hormone therapy that accelerated his difficult growth to his controversial move to Barcelona. Messi slowly comes to life through the lively discussions in the restaurant, reenactments and archive material. We get to know a shy boy who never lost his childlike love of play and who went on to become the hero of an unlikely adventure story.

**Spain, 2014**
**DCP, color, 97 min**

**Director:** Álex de la Iglesia
**Cinematography:** Kiko Rica
**Editing:** Domingo González
**Production:** Jaume Roures for MEDIApro
**Executive Production:** Javier Méndez
**World Sales:** Film Factory Entertainment
**Screening Copy:** Film Factory Entertainment

**Álex de la Iglesia:**
Mirindas asesinas (fiction, 1991), Acción mutante (fiction, 1993), El día de la Bestia (fiction, 1995), Perdita durango (fiction, 1997), Muertos de risa (fiction, 1999), La comunidad (fiction, 2000), Crimen ferpecto (fiction, 2004), Los crímenes de Oxford (fiction, 2007), Balada triste de trompeta (fiction, 2010), La chispa de la vida (fiction, 2011), Las brujas de Zugarramurdi (fiction, 2013)

# National Gallery

## Frederick Wiseman

More than anything else, *National Gallery* is a crash course in art appreciation. With the camera getting up closer to the paintings than any visitor would, Wiseman guides us along the brush strokes of the great masters: Caravaggio, Rembrandt, Velázquez, Holbein and Da Vinci. Between learning about light, symbolism, history and restoration, we meet staff members at this world-class museum in London and get a glimpse behind the scenes. The camera observes the setting up and breaking down of exhibits, the fervent oratory of the museum guides, the budget struggles and the difficult but necessary discussions about the marriage between public and art. "We are a number of things. We're conservation, research, preservation, heritage, and the education of it," explains a staff member. "And we are a visitor attraction – and I know the word sounds horrid, but we are also that." *National Gallery* fits into Wiseman's tradition of long, meticulous documentaries about distinguished institutions. His observational approach allows the artworks and the institution to speak powerfully for themselves.

**USA, France, 2014**
**DCP, color, 180 min**

**Director:** Frederick Wiseman
**Cinematography:** Frederick Wiseman
**Editing:** Frederick Wiseman
**Production:** Pierre-Olivier Bardet for Idéale Audience International, Frederick Wiseman for Zipporah Films
**World Sales:** Doc & Film International
**Distribution for the Netherlands:** Cinéart Nederland
**Screening Copy:** Cinéart Nederland
**Website:** www.zipporah.com/films/43

**Frederick Wiseman:**
Titicut Follies (1967), High School (1968), Basic Training (1971), Welfare (1975), Model (1980), Racetrack (1985), Deaf (1986), Multi-Handicapped (1986), Missile (1987), Near Death (1989), Aspen (1991), Central Park (1991), Zoo (1993), High School II (1994), Ballet (1995), Domestic Violence (2001), Domestic Violence 2 (2002), The Garden (2005), State Legislature (2007), Boxing Gym (2010), Crazy Horse (2011), At Berkeley (2013) a.o.

# Putin Is Back

## Poutine... pour toujours?

Jean Michel Carré

**INTERNATIONAL PREMIERE**

Vladimir Putin's mandate ended in 2008, after he had been in power for eight years. In this reconstruction running from his candidature in 2011 until the release of the band Pussy Riot, Mikhail Khodorkovsky and the Greenpeace activists from prison, *Putin Is Back* draws on news reports, opinions and interviews to demonstrate how Putin is now more firmly in the saddle than ever. In 2008, he endorsed Medvedev, who was utterly committed to him. It was during Medvedev's presidency that Putin meticulously planned his return to power by boosting state control, monopolizing oil and gas, stimulating corruption and jailing critical lawyers and journalists. Putin also managed to persuade Medvedev to extend the election cycle to six years. In a demonstration, this strategy was described as "Tsar" Putin's "hijacking of power." A wide variety of voices have their say about the subsequent presidential administration, including former advisors to Putin and Gorbachev, Putin's right-hand man Sergei Markov, and a member of Pussy Riot. In addition to many opposing views, we also get to see things from the perspective of Putin, who envisions a Eurasian bloc, a USSR without communism but with a strong identity.

**France, 2014**
**DCP, color, 80 min**

**Director:** Jean Michel Carré
**Cinematography:** Jean Michel Carré
**Screenplay:** Jean Michel Carré
**Editing:** Gadiel Bendelac, Svetlana Vaynblat, Basile Carre-Agostini
**Narration:** Jean Michel Carré
**Narrator:** Jill Emery
**Production:** Sallah Edine Ben Jamaa for Les Films Grain de Sable, Kathleen de Béthune for Simple Production
**World Sales/Screening Copy:** Les Films Grain de Sable
**Involved TV Channels:** France Télévisions, RTBF, RTS, Al Arabiya News Channel, SVT

**Jean Michel Carré:**
Feu vert pour (1968) , Le ghetto (1971), Liberté Jean (1973), L'enfant prisonnier (1975 / 77), Fauteurs d'eaux troubles (1988), Les petits chaperons rouges (1989), Laurence (1990), L'ile rouge (1990), Don't Disturb (1993), L'enfer d'une mere (1994), Question de classe(S) (1999), Portrait d'une generation pour l'an (1999), Sur Le fil du refuge (2000), Les batisseurs d'espoir (2000), Tower (2001), Alice la malice (2002), J'ai mal au travail (2003), Drôle de genre (2003), Koursk, un sous-marin en eaux troubles (2004), Putin's System (2006), Chine, le nouvel empire du monde (2012) a.o.

# Raiders

## Alexander Gentelev

The emergence of Russian capitalism following the disintegration of the Soviet Union in 1991 allowed oligarchs – businesspeople with political power – to make money by the bucket-load. They bought up state property on the cheap, built mansions and flew around in private jets. Competitors were soon eager to dethrone them, and used any means they had at their disposal. Now, these so-called "raiders" are in power themselves, forming an organized criminal group of politicians, former KGB members, judges and lawyers – and the gangs of thugs brought in to help them. With the help of the "right" connections and using blackmail, threats and worse, they seize ownership of buildings and profitable businesses. What's more, they do it all in broad daylight. This revealing documentary features several of the raiders' victims, such as the founder of a thriving chain of cell phone stores who fled to London, the former owner of a succesful restaurant, artists who were nearly driven from their building and an American who until recently was a successful investor in Russia. The interviews are punctuated with shocking footage from eyewitnesses to violent raids. How exactly do these hostile takeovers take place, and what can be done about these criminal figures and their goon squads with their close connections to the Kremlin?

**Israel, Germany, 2014**
**DCP, color, 89 min**

**Director:** Alexander Gentelev
**Cinematography:** Avner Shahaf, Franz Koch, Jerzy Palacz, Vyacheslav Sachkov
**Editing:** Evgeny Ruman, Gil Shnaiderovich
**Sound:** Daniel Shetrit, Andreas Haider
**Music:** Avi Benjamin
**Animation:** Evgeny Moroz
**Production:** Sasha Klein for Sasha Klein Productions, Simone Baumann for Saxonia Entertainment
**World Sales/Screening copy:** Cinephil
**Involved TV Channels:** ARTE, ZDF, RTS, IBA

**Alexander Gentelev:**
The Bear (1999), Dakar (2000), Women Trade (2001), Beslan – The Untold Story (2004), Oligarchs – The Rise and Fall of the Russian Oligarchs (2005), Generation of Loneliness (2006), Yolki-Palki (2007), The Operation Successor (2008), Just Like Home (2009), Thieves by Law (2010) Violinists (2011), 20 Years Without USSR (2011), Putin's Games (2013)

**Pitched at the Forum 2010**

# Rio 50°

## Julien Temple

**EUROPEAN PREMIERE**

The bustling metropolis of Rio de Janeiro has undergone innumerable developments in the past 50 years, going from political unrest, drug wars and poverty to a city that can host both the World Cup in 2014 and the Olympics in 2016. Director Julien Temple shows Rio through the eyes of its inhabitants, the Cariocas. In an original way, he portrays the great diversity: from students to taxi drivers and from influential artists to rich widows. The troubled history of Brazil, where slavery, dictatorship and gang wars play a major role, lies in stark contrast to the eternal positivism of the current residents. The film shows not only the historical facts with the help of archive footage and interviews, bus also the developments in music. Rio dances the samba, celebrates the great carnival, cries at the bossa nova and embraces MPB, Música Popular Brasileira. Temple links the different eras in history to changes in music. He uses diverse historical material and combines it with colorful pictures from different parts of the city, creating an energetic and varied portrait of a city in constant evolution.

**Brazil, UK, Germany, 2014**
**DCP, color, 100 min**

**Director:** Julien Temple
**Cinematography:** Steve Organ
**Editing:** Caroline Richards
**Production:** Mike Downey & Samantha Taylor for Film & Music Entertainment
**World Sales/Screening Copy:** Metro International
**Involved TV Channel:** TV Zero

**Julien Temple:**
The Great Rock 'n' Roll Swindle (1980), The Secret Policeman's Other Ball (1982), Mantrap (fiction, 1983), Running Out of Luck (fiction, 1987), Earth Girls Are Easy (fiction, 1988), The Rolling Stones at the Max (1991), Bullet (fiction, 1996), Vigo – Passion for Life (fiction, 1998), The Filth and the Fury (2000), Pandaemonium (fiction, 2000), Glastonbury (2006), Joe Strummer: The Future Is Unwritten (2007), The Eternity Man (fiction, 2008), The Liberty of Norton Folgate (2009), Oil City Confidential (2009), Requiem for Detroit? (2010), London – The Modern Babylon (2012) a.o.

# The Salt of the Earth

## Wim Wenders, Juliano Ribeiro Salgado

More than 20 years ago, filmmaker Wim Wenders's eye was caught by a photograph of a blind Berber woman. To this day the picture still hangs in his studio. The man who took it is Sebastião Salgado, a Brazilian photographer who has made countless journeys around the world. He lived with indigenous people and in refugee camps for months and sometimes years at a time, and he always returned with powerful images that move, shock or surprise. Salgado is a man marked by the life he has led, and his quiet voice accompanies the black-and-white photographs, some of them depicting unimaginable tragedies and cruelties. "There's no animal that's as aggressive as humans," he says. But what is a photographer to do when, after the umpteenth trip, he no longer wants to – or is able to – document new atrocities? Salgado had his own solution for that, so together with his son he took his camera to film among walruses and polar bears, to show that there are still many untainted places in the world. He also replants a rainforest in his native region. Wim Wenders and Salgado's son Juliano Ribeiro have created an exquisite overview of this passionate photographer's extensive oeuvre, and of the man himself – a man who believes that every story, no matter how barbaric, deserves to be told.

**Italy, France, 2013**
**DCP, color, 110 min**

**Director:** Wim Wenders, Juliano Ribeiro Salgado
**Cinematography:** Hugo Barbier, Juliano Ribeiro Salgado
**Editing:** Rob Myers, Maxine Goedicke
**Sound:** Régis Muller
**Music:** Laurent Petitgand
**Production:** David Rosier for Decia Films
**Executive Production:** Wim Wenders
**World Sales/Screening Copy:** Le Pacte
**Distribution for the Netherlands:** Cinéart Nederland

**Wim Wenders:**
Schauplätze (fiction, 1967), The American Friend (fiction, 1977), Paris, Texas (fiction, 1984), Tokyo-Ga (1985), Buena Vista Social Club (1999), Pina (2011), Cathedrals of Culture (2014) a.o.

**www.wim-wenders.com**

**Juliano Riberio Salgado:**
Paris la metisse (2005), Nauru, an Island Adrift (2009)

**Awards:** Special Jury Prize Un Certain Regard Cannes Film Festival, Audience Award San Sebastian Filmfestival

# Tales of the Grim Sleeper

Nick Broomfield

**USA, UK, 2014**
**DCP, color, 105 min**

**Director:** Nick Broomfield
**Cinematography:** Barney Broomfield
**Editing:** Joe Bini, Marc Hoeferlin
**Music:** H. Scott Salinas
**Production:** Marc Hoeferlin for Lafayette Film
**World Sales:** Submarine Entertainment
**Screening Copy:** Lafayette Film
**Involved TV Channels:** HBO Enterprises, SKY

**Nick Broomfield:**
Who Cares (1970), Proud to Be British (1972), Behind the Rent Strike (1973), Aileen Wuornos: The Selling of a Serial Killer (1993), Tracking Down Maggie: The Unofficial Biography of Margaret Thatcher (1994), Heidi Fleiss – Hollywood Madam (1995), Kurt & Courtney (1998), Biggie & Tupac (2002), Ghosts (fiction, 2006), Battle for Haditha (2008), A Time Comes (2009), Sarah Palin: You Betcha! (2011), Sex My British Job (2013), a.o.
**Nick Broomfield & Joan Churchill:**
Juvenile Liaisons (1975), Aileen: Life and Death of a Serial Killer (2003)

**www.nickbroomfield.com**

For his revealing documentary about the alleged serial killer Lonnie Franklin Jr., nicknamed the Grim Sleeper, Nick Broomfield went to South Los Angeles, the neighborhood with the highest murder rate in the city. Here, Franklin was arrested in 2010 for murdering at least 10 women starting back in 1985, mostly black prostitutes. Apparently, the police knew for more than 20 years that it was the work of a serial killer, but they never shared this information with the public – a fact that is very troubling to the victims' families. More than a study to determine who is to blame, *Tales of the Grim Sleeper* is a sharp social critique of a neighborhood that suffers from decades of municipal neglect and institutional racism. The long history of poverty and drug use in South Central (as the district was called until 2003) appears to be fertile ground for the serial murders. Broomfield, who previously made a documentary about serial killer Aileen Wuornos, also knows how to work on inhospitable terrain. Aided by the colorful former addict Pamela Brooks, who opens all the doors for him, he presents local residents and former sweethearts who describe Franklin as kind and helpful at first, but they soon come up with far more sinister stories.

# We Come as Friends

Hubert Sauper

**France, Austria, 2014**
**DCP, color, 105 min**

**Director:** Hubert Sauper
**Cinematography:** Hubert Sauper, Barney Broomfield
**Editing:** Denise Vindevogel, Hubert Sauper, Cathie Dambel
**Production:** Hubert Sauper for Adelante films
**World Sales/Screening Copy:** Le Pacte

**Hubert Sauper:**
Era Max (fiction, 1989), Piraten in Österreich (fiction, 1990), Blasi (1990) On the Road with Emil (1993), So I Sleepwalk in Broad Daylight (1994) Lomographer's Moscow (1995), Kisangani Diary (1998), Alone with Our Stories (2000), Darwin's Nightmare (2004)

**www.hubertsauper.com**

**Awards:** Peace Film Award Berlin International Film Festival, Special Jury Price World Cinema Documentary Sundance Film Festival

The director of *Darwin's Nightmare* returns to Africa to paint a picture of contemporary colonialism. He flies around South Sudan in his self-built prop plane to hear local people's stories. While this brand-new country led by the feared President Omar al-Bashir slowly but surely enters war under the pretext of bringing civilization, a procession of foreign investors explore opportunities for exploiting the territory. Sauper visits a Chinese oil company whose drilling activity is polluting the water supply. In another village, Texan missionaries have taken the local people under their wing and persuaded them to wear clothing. For a traditional dance at the opening of a new power station, attended by the American ambassador, the female dancers wear modest brassieres as well as grass skirts. One of the older tribe members explains how he sparked fury among his fellow villagers when he signed away 1.5 million acres of land to Americans. The honest stories from Sudanese people at the micro-level combine with encounters with U.N. staff and other "benefactors" to create a shocking impression of modern colonialism and the impact of Western intervention on this part of Africa.

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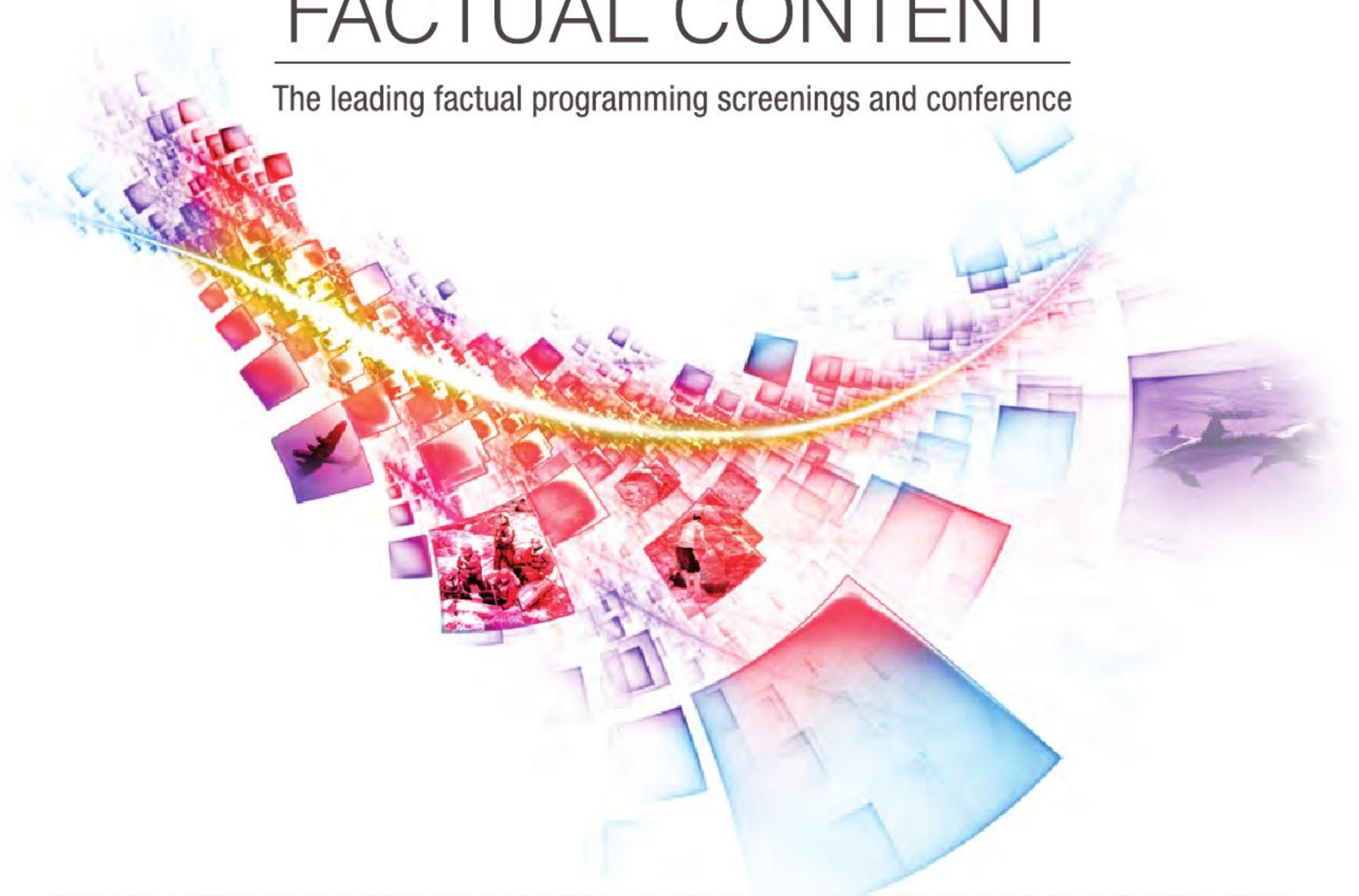

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# NON-COMPETITIVE PROGRAMS

## Best of Fests

In Best of Fests, the festival is presenting 30 documentaries that have made an impact on the international festival circuit this year. Highlights include *Alive Inside* by Michael Rossato-Bennett, *Beats of the Antonov* by Hajooj Kuka (supported by the IDFA Bertha Fund, see page 243), and *To Be Takei* by Jennifer Kroot. *Just Eat It: A Food Waste Story* by Grant Baldwin has also been selected for the IDFA DOC U Competition (see page 93).

# Advanced Style

Lina Plioplyte

Advanced style: the older you get, the better you know what looks good on you and how you can express yourself. And that's just what the ladies of *Advanced Style* do. They don't spend their days at home staring out the window, and they certainly don't mince words. The concept of "overdressed" is not in their dictionary. The film follows several women who became famous because of the eponymous blog by Ari Seth Cohen. Cohen, himself the grandson of a stylish dame, roams the streets of New York in search of beautiful and creative older ladies. There is 80-plus Jackie, who once danced in the famous Apollo Theater, and the self-proclaimed "countess of glamour" Lynn Dell, another octogenarian. In the words of 90-something fashion icon Iris Apfel, "More is more and less is a bore," and the quote fits all these fragile-bodied ladies like a glove. Thanks to the success of the blog, the women have become celebrities. They are being booked for TV shows and ad campaigns, from K-Mart all the way up to the chic French fashion house Lanvin. With their independent, dynamic and colorful way of life, the women provide an unconventional look at beauty and age, and they sweep aside the cult of youth: "I don't want to look young at all, I want to look great!"

**USA, 2014**
**DCP, color, 72 min**

**Director:** Lina Plioplyte
**Cinematography:** Lina Plioplyte
**Screenplay:** Ari Seth Cohen, Lina Plioplyte
**Editing:** Michael Carter
**Sound:** Thomas Joyce
**Music:** Kelli Scarr
**Production:** Ari Seth Cohen for Teenage Peanut
**Executive Production:** Eric Feig
**World Sales/Screening Copy:** Dogwoof
**Website:** www.advancedstylefilm.com

**Lina Plioplyte:**
directing debut

**Awards:** Best Documentary Miami Fashion Film Festival

# Alive Inside

Michael Rossato-Bennett

Our aging population means that the number of people with memory issues in the Western world is rapidly increasing. In the United States alone, millions of elderly people now face dementia. Often, their loved ones are forced to look on, powerless, as the degenerative process erodes their identity and dignity. But it would seem that music from these patients' pasts is able to recover treasures buried in their memories and bring these to the surface. In *Alive Inside*, winner of the U.S. Documentary Audience Award at Sundance, filmmaker Michael Rossato-Bennett spends three years in the company of social worker Dan Cohen, who shows him a number of touching examples of this happening. For some patients, a simple melody like Schubert's "Ave Maria" or Louis Armstrong's "When the Saints Go Marching In" is enough to revive emotions and memories feared long gone. For these elderly people, many of whom are left by a youth-obsessed society to fade away in nursing homes, this therapy brings about a spectacular improvement in their quality of life. The impressive results of Cohen's experiments are discussed in interviews with experts, including neurologist Oliver Sacks and musician Bobby McFerrin. They explain how music is able to "break in" through a back door to the brain and rouse a sleeping memory.

**USA, 2014**
**DCP, color / black-and-white, 78 min**

**Director:** Michael Rossato-Bennett
**Cinematography:** Shachar Langlev
**Editing:** Michael Rossato-Bennett, Manuel Manoli Tsingaris
**Music:** Itaal Shur
**Production:** Michael Rossato-Bennett & Alexandra McDougald & Regina Scully for Ximotion Media
**Co-Production:** The Shelley & Donald Rubin Foundation
**World Sales/Screening Copy:** The Film Sales Company
**Website:** www.aliveinside.us

**Michael Rossato-Bennett:**
Street Dance (1982)
Victory House (1984)

**Awards:** Audience Award Sundance Film Festival, Best Documentary Fort Myers Beach Film Festival, Leonardo's Horse Milano International Film Festival Awards, Audience Award Sedona International Film Festival, HBO Audience Award Best Documentary Feature Provincetown International Film Festival, Grand Jury Prize Documentary Feature deadCENTER Film Festival

# Art and Craft

## Sam Cullman, Jennifer Grausman

**USA, 2014**
**DCP, color, 89 min**

**Director:** Sam Cullman, Jennifer Grausman
**Co-director:** Mark Becker
**Cinematography:** Sam Cullman
**Editing:** Mark Becker
**Production:** Sam Cullman for Purple Parrot Films, Jennifer Grausman for Non Sequitur Productions
**Co-Production:** Yellow Cake Films
**Executive Production:** Julie Goldman & Chris Clements for Motto Pictures
**World Sales/Screening Copy:** Autlook
**Website:** www.artandcraftfilm.com

**Sam Cullman & Marshall Curry:**
If a Tree Falls: A Story of the Earth Liberation Front (2011)

**Jennifer Grausman:**
Pressure Cooker (2008)

**Pitched at the Forum 2013**

"Nothing on earth is original, everything is based on something." Mark Landis says this very casually, and then he returns to painting over photocopied Picassos, artificially aging panels using coffee and sandpaper and imitating 15th-century icons. Landis has been producing fake works of art for 30 years and has never earned a penny for it. He donates them to museums, which accept them with gratitude. Or he did, until a keen-eyed employee of the Oklahoma City Museum of Art named Matthew Leiniger unmasked him. In the end, Landis had duped more than 60 museums. The game of cat and mouse between Landis and Leiniger is played out to the rhythm of frenetic jazz music. The camera follows the forger, disguised as a priest or the executor of a will, on his way to meet new victims. In a languid tone, he talks about his youth, his passion, and his mother, whom he worships. It would appear that Landis is a schizophrenic with an Oedipus complex. He doesn't see himself as a swindler, but rather as someone with a hobby. In his own words, he is "addicted to philanthropy." Using testimony from art historians, museum professionals, police officers and Landis's medical caregivers, *Art and Craft* paints a portrait of a strange, fascinating outsider who wants to be part of the very art world that succumbs to his deceptions.

# Beats of the Antonov

## Hajooj Kuka

**EUROPEAN PREMIERE**

**Sudan, South Africa, 2014**
**DCP, color, 66 min**

**Director:** Hajooj Kuka
**Cinematography:** Hajooj Kuka
**Editing:** Hajooj Kuka
**Sound:** Hajooj Kuka
**Production:** Steven Markovitz for Big World Cinema, Hajooj Kuka for Refugee Club
**World Sales:** Big World Cinema
**Screening Copy:** Big World Cinema

**Hajooj Kuka:**
Darfur's Skeleton (2009)

**Awards:** Grolsch People's Choice Documentary Award Toronto International Film Festival

idfa bertha fund

Sudan has been in an almost constant state of war since independence. The Sudanese government's Antonov planes bombard the rebel army in the conflict regions, but hit civilians, too. Every day, people living in the Blue Nile and Nuba Mountain regions face the possibility of death and the destruction of their dwellings and possessions. Musical traditions gain a new and vital significance in this time of war. We watch as traditional musicians build and play the rababa, a stringed instrument, getting whole villages to join in the dancing and singing. A musicologist explains it as follows: "The nature of the music allows everyone to write lyrics. Anyone is allowed to sing, anyone is allowed to drum. You can use a bucket. Not a problem." We hear lyrics inspired by life during wartime. They keep the people alive, in body and in spirit. "If a plane attacks while people are sleeping it will be devastating. So these youth stay up and play the rababa and dance until the plane comes." *Beats of the Antonov* scrutinizes the national identity and assigns a defining role to the music, offering a new perspective on the Sudanese conflict.

# Before the Last Curtain Falls

Thomas Wallner

In 2010, the Belgian choreographer Alain Platel asked a number of older drag queens and trans cabaret artists if they wanted to perform onstage for one last time in his piece *Gardenia*, which became a global success. In the final show, this colorful group bids farewell to life in the spotlight and, most importantly of all, to one another. Once the tour is over they try to reshape their daily lives, and this documentary follows some of them: cleaning a brothel, conversing with pets, taking piano lessons. The film intercuts stylized shots from *Gardenia* with interviews in which the former performers talk about the choices they made, going against the grain of conventions in order to become themselves. The enormous contrast between their outrageous performances onstage and their vulnerability when the stage lights are dimmed offers some unsettling but multifaceted insight into this group of remarkable individuals. They attest to the desire to be themselves, to the courage to fight for that right, and to the fear of loneliness and physical decline. And they never give up their eternal search for love and happiness.

**Belgium, Germany, 2014**
**DCP, color, 88 min**

**Director:** Thomas Wallner
**Co-director:** Eva Küpper
**Cinematography:** Axel Schneppat
**Editing:** Manfred Becker
**Sound:** Henk Rabau
**Production:** Kerstin Meyer-Beetz for Gebrueder Beetz Filmproduktion
**Co-Production:** Savage Film
**Executive Production:** Christian Beetz for Gebrueder Beetz Filmproduktion
**World Sales:** CAT&Docs
**Screening Copy:** Gebrueder Beetz Filmproduktion

**Thomas Wallner:**
Tropicana (2006)
The Guantanamo Trap (2011)

**Awards:** Special Jury Prize Hot Docs Canadian International Documentary Festival

# Bugarach

Ventura Durall, Salvador Sunyer, Sergi Cameron

Supposedly, the Mayans predicted that the world would end on December 21, 2012. A news report that quickly went viral said that Bugarach, a small village of 200 in France, was the only place where one could escape the impending apocalypse. *Bugarach* the documentary shows what such a rumor can bring about. In early December 2012, things really started getting busy around the eponymous mountain behind the village. People seeking to escape the apocalypse arrived in ever-greater numbers in campers, bringing batik cloths, singing bowls and consciousness-expanding substances. It's like *Close Encounters of the Third Kind*, one resident of Bugarach complains of this eccentric invasion. As the town hall's answering machine fills up with inquiries about apartments for rent and the availability of bomb shelters, the residents demand that the mayor seal off the village. In the meantime, Bugarach's village idiot joins forces with a local magician named Slide to prepare for their very own spectacle on that fateful December 21. Director Ventura Durall and his team filmed developments in Bugarach from May 2012 onward. The painstaking camerawork with beautiful long shots, masterful editing and music capture the tensions between the sober, headstrong locals and the exotic strangers who flood into this quiet little place. There's also a magnificent lead role for the silent mountain in the background.

**Germany, Spain, 2014**
**DCP, color, 94 min**

**Director:** Ventura Durall, Salvador Sunyer, Sergi Cameron
**Cinematography:** Iván Castiñeiras
**Editing:** Diana Toucedo
**Music:** Paul Lemp
**Production:** Thomas Tielsch for Filmtank, Ventura Durall for Nanouk Films
**World Sales:** Filmtank
**Screening Copy:** Nanouk Films

**Awards:** The International Federation of Film Critics Prize Message to Men International Film Festival

**Ventura Durall:**
Let's Talk About Documentary (2002), The Forgivness (2009), The Hidden Smile (fiction, 2011), The Wild Years (2013), The Two Lifes of Andrés Rabadán (fiction, 2014)
**Salvador Sunyer:**
Veïns (2009)
Porcs (2009)
Migranland (2013)
**Sergi Cameron:**
Historia de X (2009)
OVIS (2009)
Shiny Freaky Things (2013)
**www.sergicameron.com**

# Cain's Children

## Káin gyermekei

Marcell Gero

In 1984, Pali, Józef and Zsolt, three boys convicted of homicide, were filmed in communist Hungary's most barbaric youth detention center. Thirty years later, filmmaker Marcell Gero decided to find out what had become of the plans they had made back then. His visits to Zsolt's mother and home village reveal the indignities he suffered as a child. He is now living in a psychiatric ward. Józef, or Gabesz as he is now known, was 14 when he stabbed a teacher in self-defense. Now he's a drifter and an absent father. Pali was 15 when he was sentenced to 13 years for shooting his father to death. Pali's mother was always telling him that he was no good, and now his young daughter Valéria gets the same treatment from her stepsisters and grandmother. In probing conversations with Pali, Gabesz and Zsolt – filmed in close-up – the director assesses the pitiful sum total of their failed lives, while also making a connection between where they grew up and where they ended up. The unobtrusive visual symbolism and sparingly used music add a poetic layer to the whole.

**Hungary, France, 2014**
**DCP, color, 103 min**

**Director:** Marcell Gero
**Cinematography:** Rudolf Peter Kiss, Zoltán Lovasi
**Screenplay:** Marcell Gero, Sara László
**Editing:** Sylvie Gadmer, Péter Sass
**Sound:** Rudolf Várhegyi, Tamás Székely, Tamás Dévényi
**Music:** Dominique Gadmer
**Production:** Sara László for Campfilm Production, Jacques Bidou & Marianne Dumoulin for JBA Production
**World Sales:** Deckert Distribution
**Screening Copy:** Campfilm Production
**Involved TV Channels:** ARTE, HBO Europe, RTS

**Marcell Gero :**
Secret Miracle (fiction, 2005)
The Invention of Mr. Lux (fiction, 2005)
Hahota (2006)
Kócos (fiction, 2008) Refugee Self-Portraits (2008)
Gypsy Self-Portraits (2008)

**Pitched at the Forum 2011**

# Concerning Violence

Göran Hugo Olsson

In 1961, Frantz Omar Fanon, the Creole intellectual from Martinique, didn't mince words when he declared that violence was the only way forward if the people wanted to caste off the oppressive shackles of colonialism. He described his radical theories in *The Wretched of the Earth* (*Les Damnés de la Terre*), which was banned in France the day it was published. In *Concerning Violence*, the American hip-hop singer Lauryn Hill reads passages from Fanon's treatise in voice-over to accompany footage featuring a variety of African liberation armies in the 1960s, 1970s and 1980s. Events moved quickly from 1960 onwards, when one by one African countries ejected their European colonizers, and not always peacefully. The film's director Göran Olsson has once again immersed himself in Swedish TV archives to illustrate the broad theme of breakaway African nations. He did the same in 2011 for *The Black Power Mixtape 1967-1975*, in which Swedish journalists tracked the rise of the Black Power movement. Olsson didn't discover much footage on decolonization, doubtless because Sweden barely played any role in colonial Africa. The material he does show clearly demonstrates how much geopolitical and interpersonal relationships have changed over the last 50 years.

**Sweden, Denmark, USA, Finland, 2013**
**DCP, color / black-and-white, 85 min**

**Director:** Göran Hugo Olsson
**Cinematography:** Lennart Malmer, Ingela Romare, Per Källberg, Ingrid Dahlberg, Lars Hjelm
**Editing:** Michael Aaglund, Dino Jonsäter, Göran Hugo Olsson, Sophie Vukovic
**Production:** Annika Rogell & Tobias Janson for Story AB
**Executive Production:** Otto Fagerstedt for SVT
**World Sales/Screening Copy:** Films Boutique

**Göran Hugo Olsson:**
KI:k (fiction, 1992)
Fuck You, Fuck You Very Much (1998)
Am I Black Enough for You (2009)
The Black Power Mixtape 1967-1975 (2011)

**Awards:** Cinema Fairbindet Prize Berlin International Film Festival

# DamNation

Ben Knight, Travis Rummel

**EUROPEAN PREMIERE**

In 1935, President Franklin D. Roosevelt expressed his great admiration and pride for the opening of the Hoover Dam in the Colorado River – the biggest dam in the world at the time. The plan was to build thousands more dams throughout the United States, and by 2013 there were 75,371 of them. "We took it too far," says director Ben Knight, the narrator of the film who gets involved in the heated debate on whether or not to preserve existing dams. Knight's investigation takes him all over the country, where he interviews fanatical opponents and proponents, and documents the recent demolition of large dams. There is the Elwha Dam, where after the $300-million demolition people become emotional at the sight of salmon swimming in their river again. And the still-standing Glen Canyon Dam, which was built in the 1950s and destroyed a magnificent natural setting and its archaeological treasures. Supported by voice-over, the interviews are interspersed with impressive nature shots, archive footage showing both the glory and calamity associated with dam construction, animations of nocturnal operations by environmental activists, and personal videos from Knight, who also puts to the test the safety and the recreational qualities of Snake River, which has been built up with many dams.

**USA, 2014**
**DCP, color / black-and-white, 87 min**

**Director:** Ben Knight, Travis Rummel
**Cinematography:** Ben Knight, Travis Rummel, Matt Stoecker
**Editing:** Ben Knight
**Narration:** Ben Knight, Matt Stoecker
**Narrator:** Ben Knight
**Production:** Matt Stoecker for Stoecker Ecological, Travis Rummel for Felt Soul Media
**World Sales/Screening Copy:** Patagonia
**Website:** www.damnationfilm.com

**Ben Knight & Travis Rummel:**
The Hatch (2005), Running Down the Man (2006), Red Gold (2008), Scattered Flurries (2008), 1% of the Story (2009), Eastern Rises (2009) 81435 (2010), The Rainforest Alliance (2011), Unicorn Sashimi (2013)

**www.benknight.com**

**Awards:** Audience Choice South By Southwest, Nigel Moore Award DOXA Documentary Film Festival, Best Feature San Francisco Green Film Festival, Best Of Festival 5Point Film Festival, Grand Jury Prize Environmental Film Festival Yale a.o.

# Domino Effect

## Domino effekt

Elwira Niewiera, Piotr Rosolowski

The rundown pier at the water's edge in the Abkhazian capital of Sukhumi is one of the many silent witnesses to the situation in this former Soviet state. It was once a vacation paradise for wealthy visitors from Russia, but since the departure of its big brother Abkhazians have been unable to get this tiny coastal mini-state on the Black Sea onto the international map. The government's athletics minister wants to change all that by bringing the World Championship Domino Tournament to the city, and it's an ambition that won't be dampened by the continual power cuts. At home, the minister tries to reassure his Russian wife that all will be well. She left behind her daughter and her singing career to come and live in Abkhazia, where she is treated like a second-class citizen. Together they embody the strained relationship between the two countries. Elwira Niewiera's real-life soap reveals the tragicomic reality of the country, but always remains respectful of the protagonists, who seem unable to live either with or without each other. As the sun rises over the Black Sea, you realize that when all the tears have been shed and harsh words said, you have become rather attached to the plaintive diva and the melancholy minister.

**Poland, Germany, 2014**
**DCP, color, 76 min**

**Director:** Elwira Niewiera, Piotr Rosolowski
**Cinematography:** Piotr Rosolowski
**Editing:** Karoline Schulz, Andrzej Dabrowski
**Music:** Maciej Cieslak
**Production:** Anna Wydra for Otter Films
**Co-Production:** Zero One Film
**World Sales/ Screening Copy:** Autlook
**Involved TV Channel:** ARD/RBB

**Elwira Niewiera:**
Rabbit Hour (2006)
Bulgarian Stories (2007)
**Piotr Rosolowski:**
The Art of Disappearing (2013)

**Awards:** Interreligious Prize for a Feature Film Visions Du Réel, Best International Documentary Krakow Film Festival, Best Cinematography Krakow Film Festival, Best National Film Krakow Film Festival

# Drone

## Tonje Hessen Schei

**Norway, Denmark, 2014**
**DCP, color, 78 min**

**Director:** Tonje Hessen Schei
**Cinematography:** Anna Myking
**Editing:** Joakim Schager
**Music:** Olav Øyehaug
**Production:** Lars Løge for Flimmer Film
**Co-Production:** Radiator Film
**Executive Production:** Peter Wintonick
**World Sales:** LevelK
**Screening Copy:** LevelK
**Involved TV Channels:** TV2, DR, ARTE/ZDF, SVT
**Website:** www.dronethedocumentary.com

**Tonje Hessen Schei:**
Independent Intervention (2006)
Play Again (2011)

**Awards:** Best Norwegian Documentary Film Bergen International Film Festival, Checkpoints Award for Best Human Rights Film Bergen International Film Festival

As drone technology develops infinitely more quickly than international law – meaning that the legality of the use of drones is still a gray area – the CIA has been carrying out drone attacks in Pakistan for years, causing huge numbers of civilian casualties. And all while the United States isn't even officially at war with Pakistan. *Drone* tells the shocking stories of the families of Pakistani victims of drones, of passionate human rights advocates and activists, and of drone manufacturers and pilots. These pilots – young men who carry out deadly attacks they can hardly even comprehend from the Nevada desert – are actively recruited in the gaming world. "It was just point. And click." *Drone* makes it clear how drone technology has radically changed the art of war, as it makes it possible to kill massively, invisibly and from a great distance. This film gives a voice to the criticasters – victims and perpetrators – fighting for openness, responsibility and justice. Although director Tonje Hessen Schei isn't directly present in her film as an interviewer or voice-over, *Drone* is a loud, clear voice in a discussion that has hardly even begun, and she makes a convincing case for the great urgency of a political, legal and above all moral debate on the use of drones.

# Euromaidan. Rough Cut

## Roman Bondarchuk

**Ukraine, 2014**
**DCP, color, 60 min**

**Director:** Roman Bondarchuk
**Co-director:** Oleksandr Techynskyi, Andriy Lytvynenko, Volodymyr Tyhyi, Kateryna Gornostay, Yulia Gontaruk
**Cinematography:** multiple cinematographers
**Editing:** Roman Bondarchuk
**Production:** Dar'ya Averchenko & Yulia Serdyukova & Roman Bondarchuk for Docudays UA International Documentary Film Festival
**Screening Copy:** Yulia Serdyukova

**Roman Bondarchuk:**
Dummies (fiction, 2001)
The Deep Well (fiction, 2002)
Walls and Doors (fiction, 2003)
The Beach for an English Lord (2005)
Mykola and a German (fiction, 2005)
Kateryna (fiction, 2005)
Taxi-Driver (fiction, 2007)
Radunytsya (2007)
Polina (2011)
Pasha and the Light (2012)

Footage shot from various perspectives by protesters in Kiev shows ordinary people transformed into soldiers. They sing battle songs and fight with weapons, feeling the terror of the riots and the euphoria of victory. At first, the citizens of Kiev gather peacefully on the square around the carcass of the Christmas tree that quickly comes to symbolize the protest. The pulling down of Lenin's statue sparks discussions among bystanders, especially between the generations. Micro-level conversations raise the film above the level of news footage, giving the masses a more personal identity. Once the unrest escalates, this attractive and prosperous city becomes a war zone, with front lines in the subway corridors. The scene is palpable to the viewer as heavily armed demonstrators help little old ladies get by the barricades while bullets and tear gas fly back and forth. Various filmmakers passed on their selected raw footage to director Roman Bondarchuk, who edited it into a collection of cinematic stories, ranging from Mascha and her friends' playful initiatives to an icy battle against riot police in the snow-covered city center. The result is a powerful close-up report on the Ukrainian uprising.

# From Caligari to Hitler

## Von Caligari zu Hitler

Rüdiger Suchsland

The end of the First World War in 1918 marked the start of the Weimar Republic era in Germany. This documentary essay reveals how this exciting period saw revolutionary developments in the young medium of film. Germany's cinema blossomed as never before, with brilliant filmmakers such as Fritz Lang, Robert Wiene, Friedrich Wilhelm Murnau and Walter Ruttmann making innovative films that would exert a huge influence on the history of the art form. *From Caligari to Hitler* (the title is drawn from an essay by film critic Siegfried Kracauer) places these developments directly in the context of a turbulent period in society, with the euphoric highs of the Roaring Twenties and the deep lows of the economic crises preceding the emergence of the Nazis. Using an overwhelming number of clips, the film carries the viewer from one high point to another of early German cinema, with scenes from films such as *Metropolis, Das Cabinet des Dr. Caligari, Menschen am Sonntag* and *Der Blaue Engel*, as well as stars including Marlene Dietrich, Emil Jannings, Louise Brooks and Leni Riefenstahl. The theoretical foundations are laid by the likes of film historian Thomas Elsaesser, while director Volker Schlöndorff points to these early filmmakers as the fathers with whom he could at last identify.

**Germany, 2014**
**DCP, color / black-and-white, 115 min**

**Director:** Rüdiger Suchsland
**Cinematography:** Harald Schmuck
**Editing:** Katja Dringenberg
**Narration:** Rüdiger Suchsland
**Narrator:** Rüdiger Suchsland
**Production:** Martina Haubrich for LOOKS Filmproduktionen
**Screening Copy:** LOOKS Filmproduktionen
**Involved TV Channel:** ARTE
**Website:** www.caligarihitler.net

**Rüdiger Suchsland:**
Caligari: When Horror Entered Cinema (2014)

# The Great Museum

## Das große Museum

Johannes Holzhausen

A museum is not just the sum of all the artworks it houses. That much becomes clear when one of the greatest museums in the world undergoes extensive renovations. *The Great Museum* provides some unique insight into Vienna's Kunsthistorisches Museum outside working hours. We see the director giving a tour to high-ranking officials, restorers tenderly analyzing the uppermost layer of a Rubens sketch, cleaners polishing the legs of Canova's *Theseus*, and exterminators seeking out stubborn infestations of moths. Like all museums nowadays, the Kunsthistorisches Museum has to consider the financial cutbacks when positioning itself nationally and internationally, and there are long discussions about the new house style and the museum's role in society. The building, the artworks it contains and the people who work in it are all brought to the screen without interviews, voice-overs or music, and this makes the film feel almost as if it is part of the art collection. The film's director Johannes Holzhausen, who himself has a background in art history, ensures these centuries-old artworks and magnificent galleries truly come into their own. The sense of privilege and passion felt by the people who work there on a daily basis fires our imagination, and behind closed doors every aspect of the museum comes to life.

**Austria, 2014**
**DCP, color, 94 min**

**Director:** Johannes Holzhausen
**Cinematography:** Joerg Burger, Attila Boa
**Screenplay:** Johannes Holzhausen, Constantin Wulff
**Editing:** Dieter Pichler
**Sound:** Andreas Pils, Andreas Hamza
**Production:** Johannes Rosenberger for Navigator Film Produktion
**World Sales/Screening Copy:** Wide House
**Website:** www.dasgrossemuseum.com

**Johannes Holzhausen:**
Family Portraits (fiction, 1989)
Märchen von einem der auszog (fiction,1990)
Those Loved by God (1992)
The Final Shore (1995)
Zero Crossing (2000)
On the Seven Seas (2002)
Der Gang der Dinge (2005)
Stift Klosterneuburg (2006)
Frauentag (2008)

**Awards:** Caligari Film Award Berlin International Film Festival a.o.

# The Green Prince

Nadav Schirman

**UK, Israel, Germany, 2014**
**DCP, color / black-and-white, 95 min**

**Director:** Nadav Schirman
**Cinematography:** Hans Fromm, Giora Bejach, Raz Dagan
**Editing:** Sanjeev Hathiramani, Joelle Alexis
**Production:** Nadav Schirman for A-List Films, Simon Chinn for Red Box Films, John Battsek for Passion Pictures
**Co-Production:** Uzrad Productions
**Executive Production:** Thomas Weymar for Telepool Theatrical
**World Sales/Screening Copy:** Global Screen

**Nadav Schirman:**
Jerusalem Syndrome (1998)
Zuffi (2001)
Blue Blood (2006)
The Champagne Spy (2007)
No Place on Earth (2012)
In the Dark Room (2013)

**Awards:** Audience Award World Cinema Documentary Sundance Film Festival, Audience Award Moscow International Film Festival, Best Editing DocAviv Film Festival

Strange, but true: the son of Palestinian Hamas leader Sheikh Hassan Yousef worked for the Israeli security agency Shin Bet. Mosab Hassan Yousef was just 17 when he was recruited by the Israeli agent Gonen Ben-Yitzhak, and worked undercover for the enemy for many years. *The Green Prince* is based on Mosab's autobiography *Son of Hamas: A Gripping Account of Terror, Betrayal, Political Intrigue, and Unthinkable Choices*. Following on from *The Champagne Spy* (2007) and *In the Darkroom* (2013), this film completes Nadav Schirman's documentary trilogy. In this psychological thriller containing elements that seem borrowed directly from a Greek tragedy, both of the chief protagonists speak candidly about the more than 10 years that the Palestinian worked undercover for Shin Bet under the code name "The Green Prince." Why did Mosab sign up in the first place? Why did he deliver his own people, including members of his own family, into the hands of their enemy? Extended interviews with both Mosab Hassan Youssef and Gonen Ben-Yitzhak, punctuated by news reports and drone footage, reveal this ultra-secret story taking place behind the scenes of the Israeli-Palestinian conflict. It is a tale of impossible choices, fateful consequences, and how your enemy can end up being the only friend you have left.

# Just Eat It: A Food Waste Story

Grant Baldwin

**Canada, 2014**
**DCP, color, 58 min**

**Director:** Grant Baldwin
**Cinematography:** Grant Baldwin
**Editing:** Grant Baldwin
**Sound:** Grant Baldwin
**Music:** Grant Baldwin
**Production:** Jenny Rustemeyer for Peg Leg Films Inc
**Executive Production:** Melanie Wood
**World Sales/Screening Copy:** Films Transit International
**Involved TV Channel:** Knowledge Network
**Website:** www.foodwastemovie.com

**Grant Baldwin:**
The Clean Bin Project (2010)

**Awards:** Emerging Artist Award Hot Docs Canadian International Documentary Festival, People's Choice Award Calgary International Film Festival, Impact Award Vancouver International Film Festival, Best Canadian Documentary Edmonton International Film Festival

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Filmmaking couple Rustemeyer and Baldwin previously entered into a competition with one another in *The Clean Bin Project*: who can produce less trash? Carrying on the theme, the couple now turn their lenses on food waste. According to one of the experts in their film, a quarter of all our grocery shopping ends up in the garbage. In an attempt to rescue all that wasted food, the filmmakers try to live for six months from food that has been thrown away. Along the way, they naturally come face to face with many different aspects of this problem. Sometimes they find shockingly large quantities while dumpster diving – more than they could possibly eat. So they learn to cook using just the things that really need to be used up, and they give the rest to their friends. Both the found produce and the beautifully presented meals they prepare are photographed in detail, so that they can then make a graphical presentation of the scale of the problem. Waste during food production and in supermarkets is represented in a number of ways. For example, we see in a time-lapse sequence how a pepper plant grows from a seed, and then the pepper, having been processed in the factory and transported to a store, as it lies rotting in a refrigerator.

# The Other Man – F. W. de Klerk and the End of Apartheid

Nicolas Rossier

**INTERNATIONAL PREMIERE**

Director Nicolas Rossier zooms in on the enigma that is Frederik Willem de Klerk, the president of the South African apartheid regime – and as such at least morally responsible for the state's human rights violations – who made a complete U-turn to mediate the release of Nelson Mandela and became vice president in his government. Through interviews with high-level key figures and de Klerk himself, Rossier confidently reconstructs the complex events that took place in the early 1990s in South Africa that marked the end of apartheid, echoing the fall of the Berlin Wall and the end of communism in Europe. So, did De Klerk sense the zeitgeist and respond to it pragmatically, or was he a visionary who prevented a civil war by, for example, choosing exactly the right moment to allow Mandela to appear on TV? Rossier provides some of the answers and offers enough reasons to reconsider de Klerk's role.

**USA, South Africa, 2014**
**DCP, color / black-and-white, 75 min**

**Director:** Nicolas Rossier
**Cinematography:** Naashon Zalk
**Editing:** Cameron Clendaniel
**Production:** Nicolas Rossier for Baraka Productions
**Co-Production:** Naason Zalk Media
**Executive Production:** Jon Alpert & Matthew O'Neill for Downtown Community TV Center
**World Sales:** Accent Films International
**Screening Copy:** Baraka Productions

**Nicolas Rossier:**
Life is a Dream: A Street Poet in New York (2001)
Brothers and Others (2003)
Aristide and The Endless Revolution (2005)
American Radical: The Trials of Norman Finkelstein (2009)
One Breath – The Story of William Trubridge (2012)

# Print the Legend

Clay Tweel, Luis Lopez

The previous technical revolution was all about bits; the current one is all about atoms. Following the titanic battle between Apple and Microsoft for computer users, the scene of action has now shifted to 3D printers for consumers. They can produce anything you want, from candelabras to prosthetics. Directors Luis Lopez and J. Clay Tweel have shared experience behind the scenes of documentaries such as *Shut Up and Sing*, *The King of Kong* and *Make Believe*. They grabbed the zeitgeist by the horns in 2009, and they've been following the race to create widely usable 3D printers ever since. An amiable hipster from Brooklyn named Bre Pettis started MakerBot. Two years later, the hyper-intelligent introvert Max Lobovsky and two assistants set up the high-tech Formlabs, which is equally intent on getting the 3D printer to the mass market. Which of these two head honchos will be the next Steve Jobs? Rather than focusing on events, the filmmakers concentrate on the characters of the chief protagonists. As a consequence, *Print the Legend* remains engaging throughout. The skillful editing makes for smart plot twists and a gradual buildup of tension. What's the price of the American dream?

**USA, 2014**
**DCP, color, 98 min**

**Director:** Clay Tweel, Luis Lopez
**Cinematography:** Luis Lopez
**Editing:** Luis Lopez
**Music:** Noah Wall
**Production:** Seth Gordon & Dan O'Meara & Chad Troutwine for Audax Films
**Executive Production:** Walter Kortschak for Audax Films
**World Sales/Screening Copy:** Dogwoof
**Website:** www.printthefilm.com

**Clay Tweel:**
Make Believe (2010)
**Luis Lopez:**
Chevolution (2008)

**Awards:** Special Jury Prize South By Southwest, Special Jury Award Independent Film Festival Boston

# Red Army

## Gabe Polsky

**USA, Russia, 2014**
**DCP, color, 85 min**

**Director:** Gabe Polsky
**Cinematography:** Peter Zeitlinger, Svetlana Cvetko
**Editing:** Eli Despres, Kurt Engfehr
**Music:** Christophe Beck, Leo Birenberg
**Production:** Gabe Polsky for Gabriel Polsky Productions
**Executive Production:** Werner Herzog, Jerry Weintraub
**World Sales:** Wild Bunch
**Distribution for the Netherlands:** Imagine Film Distributie
**Screening Copy:** Imagine Film Distributie

**Gabe Polsky:**
The Motel Life (fiction, 2012)

Slava Fetisov was the sports minister for Putin's government from 2002 to 2008. He is better known as the player and captain for the legendary Soviet ice hockey team nicknamed The Red Army, which created a sensation during the Cold War. To Russians, the team was proof that the communist system was superior. Under the leadership of the immensely unpopular but successful coach Tikhonov, the team and its five super-talented players Fetisov, Makarov, Krutov, Larionov and Kasatonov won the world championship no fewer than seven times, and took Olympic gold in 1984 and 1988. One blemish on their otherwise pristine report card is the final they lost against the United States in Lake Placid in 1980, an event still remembered by the Americans as "the miracle on ice." Viewed from the perspective of charismatic fiftysomething Fetisov, this masterful combination of archive images, animations and interview excerpts gives an account of how the flag-bearing team of the all-powerful Soviet Union fell apart in parallel with the fall of communism and the collapse of the state itself. The gates to the West supposedly opened up after 1989, but when Fetisov indicated that he wanted to play for the American NHL, he became a persona non grata.

# Regarding Susan Sontag

## Nancy Kates

**USA, 2014**
**DCP, color / black-and-white, 100 min**

**Director:** Nancy Kates
**Cinematography:** Sophia Constantinou
**Screenplay:** Nancy Kates, John Haptas
**Editing:** John Haptas
**Music:** Laura Karpman
**Narration:** Nancy Kates
**Narrator:** Patricia Clarkson
**Production:** Nancy Kates for Question Why Films
**World Sales:** HBO
**Screening Copy:** Question Why Films
**Involved TV Channel:** HBO
**Website:** www.sontagfilm.org

**Nancy Kates:**
Their Own Vietnam (1995)
Castro Cowboy (1998)
Brother Outsider: The Life of Bayard Rustin (2003)

**www.nancykates.com**

**Pitched at the Forum 2008**

An intimate and nuanced study of the life and work of Susan Sontag, one of the most influential and provocative thinkers of the 20th century. This outspoken writer and philosopher paved the way for a new kind of cultural criticism and wrote essays and books on photography, camp, disease and gender identity. The documentary starts with her as a book-hungry 15-year-old who was eager to grow up and see the world. It follows her through literary successes such as *Against Interpretation*, "Notes on 'Camp,'" *Illness as Metaphor* and *Regarding the Pain of Others*, up to her romance with photographer Annie Leibovitz and her controversial statements about the causes of 9/11. Debuting documentary filmmaker Nancy Kates makes good use of the many interviews with former lovers and fellow writers like Nadine Gordimer and Fran Lebowitz, as well as countless archive images of the photogenic Sontag. Meanwhile, actress Patricia Clarkson reads excerpts from her works in voice-over. Kates not only paints a picture of the impact of her work, but also shines a light on her private life. While her ex-partners still have high opinions of her, the documentary remains objective, offering space to those who contend that she was not always sensitive to her loved ones.

# Rich Hill

Tracy Droz Tragos, Andrew Droz Palermo

Once upon a time, Rich Hill, Missouri was a mining town with a lot of jobs and a lot of buzz. But since World War II, the coal has run out, and with it any way of making a living. In 2014, the population has shrunk to just 1,393. The shops have closed down, houses stand empty and whole streets are falling apart. This is where the teenagers Andrew, Harley and Appachey are growing up. The three boys have dealt with more than their fair share of suffering: constant moving, extreme poverty, parents with all kinds of problems, behavioral disorders and abuse. These boys belong to the underclass in a town that offers very little opportunity for improvement. Nevertheless, they still hope for better times. Andrew, who is very religious, is waiting desperately for salvation to arrive: "God has to be busy with everyone else." Directors Tracy Droz Tragos and Andrew Droz Palermo follow the teenagers in their everyday lives: at home, in the school corridors and while roaming the decaying streets and wastelands. The boys talk openly and honestly about their lives, their dreams and their often-shocking pasts. All of this is filmed in a sensitive, respectful way. This is an America we don't often see, although there are countless Rich Hills, full of boys like Andrew, Harley and Appachey.

**USA, 2014**
**DCP, color, 92 min**

**Director:** Tracy Droz Tragos, Andrew Droz Palermo
**Cinematography:** Andrew Droz Palermo
**Editing:** Jim Hession
**Music:** Nathan Halpern
**Production:** Tracy Droz Tragos for Dinky Pictures, Andrew Droz Palermo
**World Sales:** Journeyman Pictures
**Screening Copy:** Dinky Pictures
**Involved TV Channel:** ITVS
**Website:** www.richhillfilm.com

**Tracy Droz Tragos:**
Be Good, Smile Pretty (2003)
**Andrew Droz Palermo:**
A Face Fixed (fiction, 2011)

**www.andrewdrozpalermo.com**

**Awards:** Grand Jury Prize Sundance Film Festival, Special Jury Prize Sarasota Film Festival, Festival Prize Kansas City FilmFest, Jury Prize Best Film Traverse City Film Festival

# Silvered Water, Syria Self-Portrait

## Ma'al al-Fidda

Ossama Mohammed, Wiam Simav Bedirxan

While in political exile in Paris, the Syrian filmmaker Ossama Mohammed received an extraordinary Facebook message from the Kurdish teacher and activist Wiam Simav Bedirxan from Homs. "If you were here with your camera, what would you film?" Mohammed edited the material Simav shot herself in the besieged city together with excerpts from "1001" cell phone videos of heavy shelling and aerial bombardments. Blood flows – a great deal of blood. Citizens are tortured and executed, and no one can turn a blind eye any longer. But this is more than just a devastating documentary about the tribulations of ordinary Syrians. The reflective commentary also demonstrates what cinema can mean in the face of war. No matter how oppressive the atmosphere, it doesn't affect Simav's enthusiasm as she films. The film is dedicated to a little boy named Omar whom she also follows with her camera: a symbol for the future of the country. He skips through the shot, dodging snipers to lay a flower at his father's grave. "Mom, take a look at how deep this one is," he exclaims in wonder upon seeing a freshly excavated grave. Meanwhile, back in Paris, Mohammed is struggling with his impotent position as an outsider – yet another reason that these images must be shown.

**France, Syria, 2014**
**DCP, color, 92 min**

**Director:** Ossama Mohammed, Wiam Simav Bedirxan
**Cinematography:** Wiam Simav Bedirxan
**Editing:** Maïsoun Asaad
**Music:** Noma Omran
**Production:** Serge Lalou & Camille Laemle for Les Films d'Ici, Orwa Nyrabia & Diana El Jeiroudi for Proaction Film
**World Sales/Screening Copy:** Doc & Film

**Ossama Mohammed:**
Khtuwa Khutwa (1978)
Stars in Broad Daylight (1988)
The Box of Life (fiticon, 2002)
**Wiam Simav Bedirxan:**
directing debut

**Awards:** The Grierson Award for Best Documentary BFI London Film Festival

# The State-Mafia Pact

## La trattativa

Sabina Guzzanti

**Italy, 2014**
**DCP, color, 104 min**

**Director:** Sabina Guzzanti
**Cinematography:** Fabrizio Lupo
**Editing:** Luca Benedetti, Matteo Spigariol
**Production:** Valerio Paolis for Secol
Superbo e Sciocco Produzioni
**World Sales/Screening Copy:**
The Match Factory

**Sabina Guzzanti:**
RaiOt (2003)
Viva Zapatero! (2005)
Le ragioni dell'aragosta (2007)
Draquila- Italy trembles (2010)
Franca, la prima (2011)

A theatrical representation of significant events concerning the pact between the Italian state and the mafia. Starting from the testimony of Gaspare Spatuzza about Cosa Nostra's links with Berlusconi, we take a trip back through history – via the murders of examining magistrates Falcone and Borsellino, among others – to finally arrive back in the Berlusconi era. Filmmaker Sabina Guzzanti's conclusion is that things haven't gotten much better over the years: "Although politicians often speak about the battle against the mafia, we don't need courts to establish that the mafia is a thousand times richer and stronger today." In the film, a group of Italian actors combine efforts to create a complete picture of the course of events over the years. They play the mafia bosses, the Caribinieri, the good guys and the traitors. The tone is one of satire – at times biting – and irony. Alliances, successions and settlements are sketched using graphics, interspersed with media footage and interviews. Fact and fiction combine to give an impression of a highly complex reality that is clearly close to the hearts of the makers. At the last moment, director Sabina Guzzanti deploys her imagination to make a statement.

# Storm in the Andes

## Storm över Anderna

Mikael Wiström

**EUROPEAN PREMIERE**

**Sweden, Peru, 2014**
**DCP, color, 100 min**

**Director:** Mikael Wiström
**Cinematography:** Ivan Blanco, Göran Gester
**Editing:** Göran Gester, Mikael Wiström
**Sound:** Mario Adamson
**Music:** Jon Rekdal
**Production:** Mikael Wiström
for Månharen Film & TV
**Screening Copy:** Swedish Film Institute
**Involved TV Channels:** SVT, NRK, YLE

**Mikael Wiström:**
The Other Shore (1992)
Compadre (2004)
Familia (2010)

Josefin grew up in Sweden, and whenever she asked her family about her Peruvian aunt Augusta, who died in 1988, she always got to hear the same fairytale. But Josefin knows the truth now, although she still has more questions than answers about the woman who together with her husband Abimael Guzmán founded Shining Path, a brutal Maoist guerrilla movement. In order to find out more about both her aunt and the history of her country, Josefin goes against her father's wishes and travels to Peru. The film builds up gradually with Josefin sharing her thoughts as she visits places and people she hopes will help her find the truth. Emotional encounters are punctuated by archive images of the guerrilla movement and the bloody civil war it started. "I feel like I'm carrying everything my family had tried to hide away," says Josefin just before she meets Flor, the woman who lost her brother Claudio during the terror campaign and still has no idea what happened to him. Flor's initial disapproval of Josefin gradually makes way for the realization that they are both struggling with their own personal quests.

# The Term

## Srok

Aleksei Pivovarov, Alexander Rastorguev, Pavel Kostomarov

In May 2012, Vladimir Putin started his third term as Russian president. A growing number of citizens called for him to go and there was a feeling that a political shift was possible – even close. Convinced that history was being written, three filmmakers decided to record the sociopolitical landscape of the moment. They placed brief reportages online every day as an alternative source of information. One major condition was that the viewer had to be able to draw his own conclusions. *The Term* is both a result and the conclusion of this much-debated project, for which there is no tolerance in today's Russia. While the online bulletins covered a wide variety of topics, the film focuses on the opposition leaders, who are closely followed. From the start, an infectious call for freedom and change flies off the screen. Main characters include the women of Pussy Riot, the lawyer and potential presidential candidate Alexei Navalny, the liberal activist Ilja Yashin and his wealthy girlfriend and TV personality Ksenia Sobchak, reputed to be Putin's godchild. They steadfastly struggle against injustice – protesting against the Kremlin becomes their principal reason for living. Told in a neutral tone, their stories are interspersed with heavily-biased footage from Russian state TV.

**Russia, Estonia, 2014**
**DCP, color, 83 min**

**Director:** Aleksei Pivovarov, Alexander Rastorguev, Pavel Kostomarov
**Cinematography:** Multiple Photographers
**Editing:** Multiple Editors
**Sound:** Georgi Yermolenko
**Production:** Sarkis Orbelyan for Aviator Production
**Co-Production:** Marx Film
**Executive Production:** Elena Svetikova for Aviator Production
**Screening Copy:** Marx Film

**Pavel Kostomarov & Alexander Rastorguev:**
I Love You (2011), I Don't Love You (2012)
**Aleksei Pivovarov:**
Rzhev: General Zhukov's Unknown Battle (2009), June 22, 1941: Fateful Decisions (2011)
**Alexander Rastorguev:**
Goodbye, Boys (1997), Your Family (1999), Mommies (2001), Clean Thursday (2003), Tender's Heat: Wild, Wild Beach (2006)
**Pavel Kostomarov:**
The Transformer (2004), I Live in Peace (2004), The Mother (2007), Together (2009)

# To Be Takei

Jennifer Kroot

**EUROPEAN PREMIERE**

George Takei (b. 1937) became world-famous as starship pilot Hikaru Sulu in the classic TV series *Star Trek*. Decades later, the American actor with Japanese roots is still active as an actor, gay rights activist, social media phenomenon and a voice reminding Americans of the wrongful internment of Japanese Americans following the attack on Pearl Harbor in 1941. No, this spunky seventysomething has no intention whatsoever of putting his feet up and taking it easy! For three years, documentary filmmaker Jennifer Kroot followed Takei and his husband and manager Brad – from a meet and greet at the Comic-Con in San Diego and musical rehearsals in New York to a visit with radio personality Howard Stern. Although Takei is now completely open about his personal life, his early years were blighted by imprisonment and racial stigma, and for a long time he remained "in the closet" because Hollywood had problems accepting homosexuality. In this portrait, Kroot intersperses archive footage illustrating Takei's life, such as the internment of Japanese Americans, and clips of him in the many roles he has played, as well as interviews with many of his colleagues. In Takei's own words, "My life transformed almost as fantastically as science fiction," a fact that nobody can deny.

**USA, 2014**
**DCP, color / black-and-white, 93 min**

**Director:** Jennifer Kroot
**Co-director:** Bill Weber
**Cinematography:** Chris Million
**Editing:** Bill Weber
**Music:** Michael Hearst
**Production:** Gerry J. Kim for Dodgeville Films
**World Sales:** Submarine Entertainment
**Screening Copy:** The Film Collaborative
**Website:** www.tobetakei.com

**Jennifer Kroot:**
Sirens of the 23rd Century (fiction, 2003)
It Came from Kuchar (2009)

# Under the Electric Sky

## Dan Cutforth, Jane Lipsitz

**USA, 2014**
**DCP, color, 89 min**

**Director:** Dan Cutforth, Jane Lipsitz
**Cinematography:** Reed Smoot
**Editing:** Kevin Klauber, Steve Lichtenstein, Dava Whisenant
**Production:** Rachel Miller for Haven Entertainment
**Screening Copy:** Haven Entertainment
**Website:** www.edcthemovie.com

**Dan Cutforth & Jane Lipsitz:**
Hunger Hits Home (2012)
Katy Perry: Part of Me (2012)

With the upbeat rhythm of a music video and a constant soundtrack, Dan Cutforth captures the 2013 edition of the three-day Electric Daisy Carnival in Las Vegas. With 345,000 attendees, this dance event is the largest in North America and is celebrating its 15th anniversary. The scenery is as you would expect in a music video: elaborately costumed participants, fireworks, laser beams, giant balloons, stilt walkers, dancers, colors everywhere and a giant animated owl as a main stage. "It must be a religious experience coming here," says DJ Tiësto. In the words of Armin van Buuren, "It's almost like Woodstock, reinvented." Cutforth follows some regular attendees and real dance lovers immediately before and during the festival. They come from all walks of life – there are strippers and nurses, surgeons and firefighters, businessmen, students and parents – but they all speak about the same blissful feeling. "If you want to feel welcome, if you want to feel loved, you want to feel accepted for who you are, this is the place to be." Interviews with members of the organization also provide insight into the phenomenon of EDC (electronic dance music) and how it's been able to become so big since the illegal raves of the 1990s.

# Unearthed

## Jolynn Minnaar

**South Africa, USA, Canada, 2014**
**DCP, color, 93 min**

**Director:** Jolynn Minnaar
**Cinematography:** Jolynn Minnaar
**Editing:** Daniel Mitchell
**Production:** Saskia Schiel & Dylan Voogt for Stage 5 Films, Stacey Keppler for Zootee Studios
**Executive Production:** Jolynn Minnaar for Unearthed Motion Pictures, Chris Nicklin & Zanele Mthembu for Sabido Productions
**World Sales:** Stage 5 Films
**Screening Copy:** Unearthed Motion Pictures
**Website:** www.un-earthed.com

**Jolynn Minnaar:**
directing debut

**Awards:** Green Jury Award Sheffield International Documentary Film Festival, Best South African Film Audience Award Encounters International South African Festival

The beautiful Karoo region of South Africa is home to just four people per square kilometer. The peace, quiet and nature seem endless, but the Karoo – which means "land of thirst" – faces serious water shortages and rampant unemployment. Perhaps fracking, which is a promising new way of extracting shale gas, can bring benefits to the region and its inhabitants. In whatever case, this is exactly what the South African government and the local head of Royal Dutch Shell are promising. Debut director Jolynn Minnaar was born and bred in Karoo. In her directorial debut, she goes on a personal quest to investigate the pros and cons. This takes her to a number of U.S. states where fracking is permitted, and to a whole range of experts and people who live close to fracking sites. Are the images of suddenly flammable tap water shown on American TV true? Or is fracking the safest way of extracting gas there is, as the power companies and politicians keep telling us? This is true in terms of what happens 5,000 meters (16,000 feet) belowground, but it doesn't take into account the chemicals and waste disposal from drilling that are involved on the surface. Are the politicians aware of this? And why are several of the local residents, who at first were more than willing to share the shocking consequences of this method with Jolynn and the rest of the world, suddenly avoiding all contact with the film crew?

# Virunga

## Orlando von Einsiedel

The vast Virunga National Park in eastern Democratic Republic of the Congo is internationally renowned for its biodiversity. A huge number of species live here, including the last mountain gorillas, but the preservation of nature in this area isn't a priority for everyone. Following several years of relative political stability, the country faces a civil war owing to the rise of a new rebel movement. And far-reaching corruption is again becoming a problem, now that many people see an opportunity to make a quick buck from the activities of foreign multinationals looking to exploit the country's mineral resources. The film follows a number of brave people, all of whom are doing their utmost to protect the park. Andre is the dedicated keeper of a number of young gorillas who have lost their parents at an early age – like Andre himself. Park ranger Rodrigue has seen several of his colleagues lose their lives through the violent actions of rebels or poachers. Emmanuel is the head of the park. He tries to keep up morale and resist attempts from outside to undermine his position. And Melanie is a French journalist who goes undercover to expose the plans of the SOCO oil company to look for oil in the park. They all work with remarkable dedication in circumstances that are a true threat to their lives.

**UK, 2014**
**DCP, color, 104 min**

**Director:** Orlando von Einsiedel
**Cinematography:** Franklin Dow
**Editing:** Masahiro Hirakubo
**Music:** Patrick Jonsson
**Production:** Joanna Natasegara for Violet Films
**Executive Production:** Maxyne Franklin & Jess Search for Britdoc Foundation
**World Sales:** Netflix
**Screening Copy:** Grain Media
**Website:** www.virungamovie.com

**Orlando von Einsiedel:**
Skateistan: To Live and Skate Kabul (2010)
Aisha's Song (2011)
Pirate Fishing (2012)
Doctors on Everest (2013)

**Awards:** Emerging Artist Award Hot Docs Canadian International Documentary Festival, Emerging International Filmmaker Award Hot Docs Canadian International Documentary Festival, Feature Documentary Award DOXA Documentary Film Festival, Golden Rock Documentary Award Little Rock Film Festival

# We Are the Giant

## Greg Barker

There have always been revolutions, just like charismatic leaders in the struggle against oppression and corruption. Some of them have an iconic hero status, like Thomas Jefferson, Che Guevara, Martin Luther King, Nelson Mandela and Aung San Suu Kyi. Others remain more in the background, but are no less important in inspiring change. Archive footage of illustrious predecessors serve as the framework for the candid stories of six extraordinary citizens from Libya, Syria and Bahrain who devote their lives to the struggle for freedom and democracy in their countries. Supported by sometimes shocking news clips and images that were made with simple cameras on the streets, *We Are the Giant* outlines the tremendous courage, personal sacrifice and misery that a revolution entails. Moral dilemmas are discussed in each of the six stories, such as how long one can keep protesting peacefully when a government kills its own citizens. It's noteworthy that the first manifestation of government violence is invariably followed by an increase in the size of the uprising. As the two sisters from Bahrain learned from their father as children, the government is a little man, the people are the giant.

**USA, UK, 2014**
**DCP, color, 93 min**

**Director:** Greg Barker
**Cinematography:** Muhammed Hamdy, Frank Lehmann
**Editing:** Joshua Altman
**Music:** Philip Sheppard
**Production:** Greg Barker for Chasing the Flame, John Battsek for Passion Pictures, Julie Goldman for Motto Pictures
**Co-Production:** Razan Ghalayini
**World Sales:** Kaleidoscope Film Distribution
**Screening Copy:** Chasing the Flame
**Website:** www.wearethegiant.com

**Greg Barker:**
Sergio (2009)
Koran by Heart (2011)
Manhunt (2013)

**www.gregbarker.com**

**Awards:** Jury Award Documentary Feature Heartland Film Festival

# NON-COMPETITIVE PROGRAMS

## Panorama

In Panorama, the festival is presenting 44 films from all over the world that are thought-provoking in their form and choice of theme. Two films, *My Beautiful Broken Brain* and *Songs for Alexis*, have also been selected for the IDFA DOC U Competition (see page 93).

# Ady Gasy, the Malagasy Way

Nantenaina Lova

The words cut into the recycled waste rubber stamp perfectly encapsulate the Malagasy population's relationship with production and consumption (though not necessarily in that order): *Made in Madagascar avec presque rien* (with almost nothing). There may be a financial crisis raging, but that's not about to dampen spirits in Madagascar, because there are more important matters than economic growth. So while one person uses the meticulous skill of a craftsman to cut a stamp from a chunk of rubber from a landfill, others make sandals from old elastic bands, or musical instruments from brushwood and tin cans. And discarded cycle parts, used spray cans, jam jars, light bulbs and leftover soap likewise get a second life. As a craftsman pithily sums up the global approach to recycling, "It's the Chinese who produce everything, and we, the Malagasy, fix everything." With a gentle gaze, *Ady Gasy, the Malagasy Way* observes daily life in Madagascar, which is obviously not home to the winners of the globalization lottery. The local people make the best of it though. They've preserved their own unique character and unbowed sense of humor, but they haven't forgotten how to complain, because chaos and corruption are rife among the ruling class. The unhurried observational shots are punctuated by proverb texts that reflect the Malagasy outlook on life: "Envisage the worst, so that the best happens."

**Madagascar, France, 2014**
**DCP, color, 84 min**

**Director:** Nantenaina Lova
**Cinematography:** Nantenaina Fifaliana, Nantenaina Lova, Eva Lova, Lanto Tiana Rabearison
**Screenplay:** Nantenaina Lova, Eva Lova
**Editing:** Nantenaina Lova
**Sound:** Nantenaina Fifaliana, Maminihaina Jean-Aimé Rakotorina, Solofonirina Alfred Randrianarivelo
**Production:** Marie-Clémence Paes for Laterit Productions, Eva Lova for Endemika Films
**Co-Production:** Autantic FIlms
**World Sales/Screening Copy:** Laterit Productions
**Website:** www.adygasy.com

**Nantenaina Lova:**
L'envers du décor – lettre à mon frère (2008)
A 2 €uro Coin in Madagascar (2008)
Petits Hommes (2008)
Red Heaven (2009)
Conter les feuilles des arbres (2011)

**Awards:** Fé net Océan Indien Prize Festival International du Film d'Afrique et des Iles of the Port of Reunion

idfa bertha fund

# All of Me

## Llévate mis amores

Arturo Gonzalez Villaseñor

**INTERNATIONAL PREMIERE**

In 1995, two sisters stood by the railroad tracks with their shopping bags, waiting for the train to pass by. "Madre, we are hungry," they heard from the roof of La Bestia (the Beast), the train on which many illegal migrants from neighboring countries try to reach the border between Mexico and the United States. In reply, the two young women threw milk and bread up to the travelers. This was the beginning of Las Patronas, a group of women from the village of La Patrona in central Mexico, who ever since that day in 1995 have thrown packages of food and bottles of water up to many thousands of migrants on the railway line. Every day they cook a simple lunch in big, blackened pots on charcoal fires, the ingredients for which are donated by sympathizers and local small businesses. They haven't missed a single day in all these years. While the camera records the preparation and distribution of the food, the women talk about what motivates them. How they understand, from their own personal experience of human suffering, great and small, that people are willing to undertake the hazardous train journey out of a desire for a better life. Fairly regularly people fall from the train, or discord among the migrants erupts. Las Patronas help out in these cases as well.

**Mexico, 2014**
**DCP, color, 90 min**

**Director:** Arturo Gonzalez Villaseñor
**Cinematography:** Juan Antonio Mecalco
**Editing:** Lucrecia Gutiérrez Maupomé
**Production:** Indira Cato for Acanto Films
**Co-Production:** Pimienta Films
**Screening Copy:** Acanto Films
**Website:** www.llevatemisamores.com

**Arturo Gonzalez Villaseñor:**
directing debut

# Brick in the Wall

## Grzegorz Brzozowski

**INTERNATIONAL PREMIERE**

In May 1973, a Romanian couple started building their dream home. Almost 40 years later the house still has no solid roof, floors, windows or doors. The father, a local carpenter, has lost all his pride and status in the process of building. In an attempt to win them back for him, his 30-year-old son offers to spend his free hours finishing the job. When he has time, the son and his father work together bricklaying, laying floors and smoking cigarettes. While they slog away, the mother attempts to lead a normal life and run the household despite all the setbacks and disappointments. The unfinished project has diminished the standing of the family in the village: they watch the funeral of a fellow villager from a distance, and while the mother makes the journey to mass each week the father stays home and watches TV. This observational and at moments tragicomic film shows the effects of working on a project that simply won't end. It also gives an impression of contemporary Romania, where uncompleted projects and dashed dreams have blighted many family relationships.

**Romania, 2014**
**DCP, color, 24 min**

**Director:** Grzegorz Brzozowski
**Cinematography:** Ioana Turcan
**Editing:** Iulia Matei
**Production:** Dan Nutu for Aristoteles Workshop Association
**Screening Copy:** Aristoteles Workshop Association

**Grzegorz Brzozowski:**
Today in Warsaw, Tomorrow Whatever (2012)

**Awards:** Jury Award Aristoteles Workshop Best Documentary Film Fest

# Cechanok

## Mazyar Moshtagh Gohari

**WORLD PREMIERE**

Step by step, this observational and almost wordless documentary takes us through every aspect of falconry as practiced in Arabic countries: all the way from the catching of field mice in a fishing village in Pakistan to competitive falcon shows in Abu Dhabi. Each step is a new chapter marked by a title and poetic instruction. The long scenes underline the level of patience and knowledge necessary for each stage in the process. Take for example the old man on windswept sands calmly digging an underground trap connected to his own camouflaged hiding place. Two boys help him with this time-consuming task, while a bird tied to the car roof (bait for the falcon they intend to capture) stares at them. Although the much-prized predators this enterprise provides will certainly live in captivity, their precise fate is as yet undetermined. Blindfolded and feet bound, the animals are taken to various dealers who measure them and negotiate heatedly. Each of the falcons has its own destination: a busy city square as a tourist attraction, a falconry center as an object of study alongside stuffed companions, or the world of falconry, where it will undergo a period of remarkable training to reach competition form.

**Iran, 2012**
**DCP, color, 72 min**

**Director:** Mazyar Moshtagh Gohari
**Cinematography:** Rahim Rezaie Zadeh
**Editing:** Farahnaz Sharifi
**Production:** Mazyar Moshtagh Gohari
**Screening Copy:** Mazyar Moshtagh Gohari

**Mazyar Moshtagh Gohari:**
Taftan (2004)
Mach (2007)
Gano (2011)
A Persian Crocodile (2012)
Fly in the Water (2012)
Bodvar (2013)
Mirza (2013)

# The Circus Dynasty

## Cirkus dynastiet

Anders Riis-Hansen

**INTERNATIONAL PREMIERE**

Once upon a time there were two famous circus families in northern Europe: the Berdino family (the biggest) and the Casselly family (the most acclaimed). Within the space of a year, a Berdino son and a Casselly daughter were born. They grew up together and what everyone hoped would happen, did happen: they fell in love. It sounds like a fairytale, and that's how the story is filmed. Patrick Berdino and Merrylu Casselly are an invincible duo in the ring, and a golden promise for the future of a circus dynasty. The families have been traveling together for 20 years, and the cameras follow the tribulations, speculations and especially the developments around this ideal circus couple over the course of several seasons. The cameras are rolling when Casselly gets an offer from the celebrated American circus Barnum & Bailey's – but accepting would mean that Patrick and Merrylu would be separated. They film the daily routines, the setting up and breaking down of the tents and caravans, the stories of the ancestral fathers and mothers, the travails and suffering of the artists, and the first, inevitable, cracks in the circus romance of the century. The high points, literally, are the superb atmospheric shots of the glittering illusion created in the ring – no place for tears and pain.

**Denmark, 2014**
**DCP, color, 90 min**

**Director:** Anders Riis-Hansen
**Cinematography:** Anders Riis-Hansen, Anders Löfstedt, Lars Skree
**Editing:** Lars Therkelsen, Line Hillerbrand
**Sound:** Peter Schultz
**Production:** Malene Flindt Pedersen for Hansen & Pedersen Film og Fjernsyn
**World Sales:** CAT&Docs
**Screening Copy:** Danish Film Institute
**Involved TV Channels:** TV2, NRK, SVT

**Anders Riis-Hansen:**
They Took My Child (1994), Leon Owild – A Career in Crime (1995), Taxi (1995), War of the Class (1995), Birds of a Feather Flock Together (1995), Inner Screams (1996), The Male Warrior (1996), Revisiting the Spanish Front (1997), Africa's Blue Flashes (1997), Fakse Youth Hostel (2003), The Invisible Cell (2009)
**Anders Riis-Hansen & Anders Østergaard:**
Music Is Life (2001), The Vanguard of Democracy – Images of Power (2004)
**Anders Riis-Hansen & Jørgen Flindt Pedersen:**
The Boys from Vollsmose (2002)

# Cotton

Zhou Hao

**EUROPEAN PREMIERE**

Tens of millions of Chinese farm laborers work day and night on the various processes making up the cotton industry. They grow and harvest the cotton balls, spin them into yarn, weave fabrics and turn them into jeans. The production of cotton articles involves entire farming families. We accompany a horde of baggage-laden factory workers making the long journey in overflowing train carriages, singing happily about their tough lives. Before dawn, the uniformed cotton pickers are transported by trailer to the plantations. This film gives a face to the otherwise anonymous Chinese workers, some of whom we watch in short scenes. Among themselves they express criticism of their working conditions, the low pay and the physical strain. Small groups of factory workers go about their daily routines: eating, sleeping and working. Great friendships develop in the dormitories, and there are conversations about the future and the possibility of protest. Should they stop working and return to work the fields of their home village? Despite it all, the thought of a regular job and the hope of promotion help to keep up the spirits of the young workers.

**China, France, 2014**
**DCP, color, 83 min**

**Director:** Zhou Hao
**Cinematography:** Zhou Hao, Tan Jiaying, Yuan Zhe
**Editing:** Axelle Schatz
**Sound:** Zhou Hao
**Production:** Han Lei for Documentary Channel of SMG, Michel Noll for ICTV-Solferino Images
**Executive Production:** Gan Chao, Qiming Ying
**Screening Copy:** Documentary Channel of SMG

**Zhou Hao:**
Houjie Township (2003)
Senior Year (2006)
Using (2008)
The Transition Period (2009)
Cop Shop (2010)
Emergency Room China (2013)

# A Day at School

## Une journée à l'école

Victor Ghizaru

**WORLD PREMIERE**

**Canada, 2014**
**DCP, color, 7 min**

**Director:** Victor Ghizaru
**Co-director:** Mikael Platon
**Cinematography:** Victor Ghizaru
**Editing:** Victor Ghizaru
**Sound:** Victor Ghizaru
**Music:** YaYa Diabaté
**Production:** Victor Ghizaru for Oeil de Gamin
**Screening Copy:** Oeil de Gamin

**Victor Ghizaru:**
Aurelia (fiction, 2012)

An observational portrait of two brothers from Burkina Faso who, despite their young age and the title of this film, don't spend their days in the classroom. The film begins with the most intimate moment of the day: before going to prayers, the boys perform their morning ablutions in the quiet courtyard of their clay home. Without dialogue or explanatory voice-over, the camera follows them as they set out with their donkeys. The two of them look like cowboys, in their element on their donkey cart rolling along a quiet sandy path. Then suddenly they're standing, timidly, at the side of a busy paved road, waiting until the car traffic passes so they can cross. It's noisy, and women are selling their wares at the roadside. It turns out that the boys' destination is a landfill. There they dig up soil and deliver it to a private school, a world that is starkly different from where they are growing up. They watch in silence as the school day ends, and then they go back to work.

# Diary of Hunger

Mireia Pujol

**Spain, 2014**
**DCP, black-and-white, 15 min**

**Director:** Mireia Pujol
**Cinematography:** Mireia Pujol
**Screenplay:** Mireia Pujol
**Editing:** Lucas Nolla
**Sound:** Alejandro Gianni Tognarelli
**Production:** Rafael Montilla for Agosto
**World Sales/Screening Copy:**
Marvin&Wayne Short Film Distribution
**Website:** www.diaryofhunger.com

**Mireia Pujol:**
Wedding of Heroes (2007)
Quédate (2007)

From a helicopter, an indistinct ribbon is tracked using radar. Like a column of ants, a group of refugees leaves a trail across the landscape. A camera on the ground then records how the group, screaming for freedom, attempts to scale barbed wire-topped walls behind which hard-handed police await them, wielding batons and other weapons. The refugees are in the Spanish enclave of Melilla in Morocco, one of the most popular places from which migrants leave Africa to make the perilous crossing to Europe. Once in the enclave, they have the right to apply for asylum in Spain. *Diary of Hunger* observes their everyday reality in calm black-and-white images. A shot of a mangled back, a leg covered in huge bandages, an exhausted face, a man calling his mother, in tears, to say that the great suffering is finally over. In the second part of the film, refugees on both sides of the barbed wire talk directly to the camera: describing their abysmal living conditions in the woods of Gurugu Mountain in Morocco, addressing their loved ones, dreaming aloud of a future in which they can once again work normal jobs, and making urgent appeals to the aid workers.

# Elephant's Dream

Kristof Bilsen

Outside, the chaotic traffic of Kinshasa, the upsurge of Chinese investors and the "revolution of modernity" advocated by the Congolese government are all advancing at a murderous pace; in the country's ossified state institutions, you could hear a pin drop. Three residents of the Congolese metropolis each react differently to the impending changes. Ambitious post office worker Henriette can't wait to enter the new computer-driven era. Making a clean sweep of the dusty post office – literally – she prepares for a better future. But will that better future be making a visit to her counter? A stoic fire lieutenant identifies a terrible similarity between the brutal current dictatorship and his Belgian colonial predecessors: their blindness to the interests of the people – for proof, just take a look at his dilapidated firehouse. Mild-mannered railway official Simon sees his job as an opportunity to rest, spending his days singing nostalgic songs. Viewing Congo through the eyes of these three main protagonists, Belgian director Kristof Bilsen has created a poetic and contemplative portrayal of Congo, where the specter of colonialism is still at large while the new economic order draws ever closer. It's clear as day that changes are on their way for Kinshasa. Or are they?

**UK, Belgium, 2014**
**DCP, color, 72 min**

**Director:** Kristof Bilsen
**Cinematography:** Kristof Bilsen
**Screenplay:** Kristof Bilsen
**Editing:** Eduardo Serrano
**Sound:** Xan Marques Caneda
**Music:** Jon Wygens
**Production:** Mark Daems for Associate Directors
**Co-Production:** Man's Film Productions, Limerick Films, Roast Beef Productions
**World Sales:** CAT&Docs
**Screening Copy:** Associate Directors
**Involved TV Channel:** RTBF
**Website:** www.elephantsdream-film.com

**Kristof Bilsen:**
Three Women (2005)
Fez Return-Ticket (2008)
Once (2009)
The Perfect Belgian (2010)
Parallel Lives (2011)
White Elephant (2011)

**www.kristofbilsen.com**

**Pitched at the Forum 2012**

# Escaping Riga

Davis Simanis

"Ivan the Terrible kisses his wife for too long," is what Stalin reportedly said about the eponymous film when its director Sergei Eisenstein had an audience with him. This is one of the many anecdotes in this playful chronicle of the 20th century viewed through the lives of Eisenstein and Isaiah Berlin, both of whom were born at the beginning of the century in Riga, Latvia. Eisenstein became the most brilliant film director of his generation under the totalitarian Soviet regime, while Berlin emerged as the greatest thinker of his generation in liberal Great Britain. Stories from the personal lives of these two men parallel historical benchmarks such as the Russian Revolution, the Second World War, and their first and only meeting in Moscow in 1945. A narrator guides the viewer through this entirely black-and-white film, which apart from archive footage such as *Wolf Hunting in Russia* made by the Pathé brothers in 1910 leans heavily on reenacted scenes from the subjects' lives, such as the tennis match between Eisenstein and Charlie Chaplin on a visit to Hollywood in 1930. These scenes deploy styles from the silent age, including the typical film music of the time, title cards and a melodramatic acting style, as well as special effects and double projections.

**Latvia, Estonia, 2014**
**DCP, black-and-white, 69 min**

**Director:** Davis Simanis
**Cinematography:** Andrejs Rudzats
**Screenplay:** Uldis Tirons
**Editing:** Davis Simanis, Andra Dorss
**Sound:** Ernests Ansons
**Music:** Karlis Auzans
**Production:** Gints Grube for Mistrus Media.
**Executive Production:** Madara Kalnina & Inese Boka – Grube for Mistrus Media
**World Sales:** Taskovski Films
**Screening Copy:** Mistrus Media

**Davis Simanis:**
Version.LNO (2006)
The Draughtsman (2007)
Valkyrie Limited (2009)
The Chronicles of the Last Temple (2012)
**Gints Grube & Davis Simanis:**
Sounds Under the Sun (2010)

# Fest of Duty

## Firouzeh Khosrovani

**WORLD PREMIERE**

The hall is packed with chattering Iranian schoolgirls wearing lilac robes and white hijabs. An imam explains to them that at nine years old they have reached the "age of duty." This, he says, is the moment at which puberty begins, bringing with it all the accompanying religious precepts. Their carefree days are over, and from now on the angel on the right shoulder and the devil on the left will be there watching, too, weighing up good and evil. At the instigation of the imam, the girls dutifully repeat in monotone when they should or should not wear the hijab. Greeted by loud cheering, a whipped cream version of the Kaaba is sliced up. The scenes of this ceremony at school were recorded in 2005. Eight years later, filmmaker Firouzeh Khosrovani visits two of the children she filmed: the cousins and former best friends Melika and Maryam. What's been happening to them in the meantime? In the intimate confines of their own surroundings, the two young women talk about their past and present, and how they see their future. Maryam wears her hijab with full conviction and shares her existential doubts with God. Melika dreams of a career as an actress, paints her nails and posts selfies on Instagram.

**Iran, 2014**
**DCP, color, 60 min**

**Director:** Firouzeh Khosrovani
**Cinematography:** Mohammad Reza Jahanpanah, Rita Ebrahimi
**Editing:** Shirin Barghnavard
**Sound:** Vahid Razavian
**Production:** Firouzeh Khosrovani
**Distribution for the Benelux:** IDFA Bertha Fund
**Screening Copy:** Firouzeh Khosrovani

**Firouzeh Khosrovani:**
Life Train (2004)
Rough Cut (2007)
A Thousand and One Irans (2010)
Espelho meu (2011)
Iran, Unveiled and Veiled (2012)
Profession: Documentarist (2014)

# Floating Bodies

## Waterlijken

## Nelleke Koop

Forensic experts and detectives talk about finding the balance between emotion and professionalism when examining the bodies of drowning victims. The viewer joins a water police vessel searching for a reported corpse and follows the process that ensues. Over the calm, almost poetic scenes of landscapes, dredging machines and the autopsy, five rescue workers and specialists talk about how they experience the work they do. Time and again there is the initial shock and sense of sympathy, but then professionalism kicks in and chases away such feelings. The human remains become the subject of examination. Most of the victims ended up in the water as a result of suicide, and they are treated with a remarkable degree of respect – the bodies are washed and examined with real tenderness. The voice-over discusses the dilemmas involved in applying makeup to an unidentified victim, for what if this person never had rosy cheeks in life? Likewise, filmmaker Nelleke Koop is respectful when shooting close-up details of bodies and personal possessions. This serene portrait captures a profession in which the macabre consequences of a personal tragedy are part of daily life, but never become routine.

**The Netherlands, 2014**
**DCP, color, 55 min**

**Director:** Nelleke Koop
**Cinematography:** Robbie van Brussel
**Screenplay:** Nelleke Koop
**Editing:** Danniel Danniel
**Sound:** Dennis Kersten
**Production:** Niek Koppen & Jan de Ruiter for Selfmade Films
**Executive Production:** Anke Hellebrand for Selfmade Films, Rosan Boersma
**Screening Copy:** Selfmade Films
**Involved TV Channel:** Human

**Nelleke Koop:**
Seeing (2008)
Eurekafoon (2008)
De herinnering en daarna (2009)
In the Heart of the Navy (2010)
Blood (2011)
Who Is in Control (2012)

IDFAcademy Results

# Focus on Infinity

Joerg Burger

"Why is there something, rather than nothing?" wonders the Jesuit astronomer George Coyne, in the realization that science provides no explanation for the mystery of the existence of the universe. "As a human being, I'm made to seek meaning beyond the knowledge." *Focus on Infinity* is a film essay that tackles weighty metaphysical questions without collapsing under the burden of them. Embedded in a sonorous soundscape, the serene imagery carries us off to various locations around the world where the gaze is turned towards an astronomic park in Chile, footprints of dinosaurs in Arizona, the conspiracy-laden air base Area 51 in Nevada, an astronomy center in Armenia and the observatory at Kremsmünster Abbey. Lyrical cinematography is punctuated by the thoughts of scientists such as the celebrated physicists Steven Weinberg and Lisa Randall, who explore questions such as "Is the universe mathematic?" and "Why is there an *accelerating* expansion of the universe?" And the conclusion they come to is that although we may be finding out more and more about the *how* – from atom to cosmos – there will never be an answer to the *why*. The last 10,000 years have seen an exponential growth in human knowledge, but in the same period of time there has been barely any development in our brains as we attempt to decipher the underlying connections.

**Austria, 2014**
**DCP, color, 80 min**

**Director:** Joerg Burger
**Cinematography:** Joerg Burger
**Editing:** Joerg Burger, Gökce Ince
**Sound:** Georg Misch
**Production:** Joerg Burger & Georg Misch for Mischief Films
**Executive Production:** Ralph Wieser for Mischief Films
**Screening Copy:** Sixpackfilm

**Joerg Burger:**
Moscow (2001)
Exploration (2003)
Actually, Everything Is Completely Different (2004)
Restoring 'Entuziazm' (2005)
Seized (2007)
Gibellina – Il Terremoto (2007)
Wolf Suschitzky – Photographer and Cameraman (2010)
Way of Passion (2011)

# A Girl's Day

Rosa Hannah Ziegler

What do people think of me? When will I be happy? These are the kinds of questions all teenagers ask themselves, but in this intimate film, a 19-year-old German named Yasmin manages to formulate thoughts in a remarkably thorough and thoughtful way. She is filmed at the employment agency and in her own new apartment, where she's trying to work out who she is – and get to grips with her relationship with her mother, a drug addict. The extracts Yasmin reads from her diary provide a glimpse into her thoughts. After a lifetime of moving from one set of foster parents to another, she's now searching for the meaning of happiness and loneliness. She realizes she has never experienced what "family" really means. How then can she ever start a family of her own? Just what does the future have in store for her? Will she do well in school? Will she fall in love? Will she go to college? In the background, the possibility looms that she will go down the wrong path. This candid portrait provides insight into the vulnerability and survival instinct of a courageous young woman.

**Germany, 2014**
**DCP, color, 15 min**

**Director:** Rosa Hannah Ziegler
**Cinematography:** Matteo Cocco
**Screenplay:** Rosa Hannah Ziegler
**Editing:** Rosa Hannah Ziegler, Gerhard Ziegler
**Sound:** Claas–Benjamin Berger
**Music:** Max Richter
**Production:** Roswitha Ziegler for Wendländische Filmkooperative
**Screening Copy:** Wendländische Filmkooperative
**Involved TV Channel:** NDR

**Rosa Hannah Ziegler:**
Cigaretta mon amour – Portrait of My Father (2006)
Escape (2011)

**Awards:** First prize for the Best Short Documentary Curt.Doc, Audience Award Curt.Doc, Young Jury Award Curt.Doc

**Australia, 2014**
**DCP, color, 84 min**

**Director:** Judy Rymer
**Cinematography:** Marden Dean
**Editing:** Paul Hamilton, Michael Horton
**Sound:** Daniel Miau
**Music:** Jan Preston
**Production:** Judy Rymer & Lois Harris for Rymer Childs
**World Sales:** Off The Fence
**Screening Copy:** Rymer Childs

**Judy Rymer:**
The Disappearance of Azaria Chamberlain (fiction, 1983), Just Passing Through (1985), Victory over Death (1988), Grass Is Greener (1990), Fifteen Minutes of Fire (1997), Standing in the Sunshine (1993), Cinema of Unease (1996), The History of the Bathing Costume (1997), Timebomb (1997), Poles Apart (2001), Message from Moree (2003), Punished Not Protected (2004), All Points of the Compass (2005), Being Chen Kaige (2006), Frank and Daz Take on the World (2007), Who Do You Think You Are (2007), Risking Our Kids (2009) a.o.

# I Will Not Be Silenced

## Judy Rymer

**INTERNATIONAL PREMIERE**

In 2006, Charlotte Campbell Stephen was raped by multiple attackers during a violent robbery in Kenya. Working in the slums of Nairobi, this Australian woman has discovered that many women are being subjected to sexual violence. Surrounded by fear and shame, this subject is rarely discussed, and the rapists are hardly ever punished. Charlotte plans to use her case to bring about change. But while the police detective is supportive and the perpetrators are already in detention, the Kenyan justice system seems to be working against her. For seven long years, this courageous woman battles against her assailants' defense, while they resort to defaming her, making documents disappear and black-mailing judges. The camera follows Charlotte as the case gets postponed again and again, month after month, year after year. In parallel with this protracted court case, we see her at work in the shantytowns where she and a group of fellow victims attempt to raise women's awareness of their rights. Although there's much frustration, sorrow and despair, the development worker never loses her faith that these strong Kenyan women will dare to change and create a culture in which no perpetrator is above the law.

**Serbia, 2014**
**DCP, color, 60 min**

**Director:** Goran Stankovic
**Cinematography:** Dragan Vildovic
**Editing:** Cyndi Trissel
**Sound:** Srdjan Bajski
**Music:** Stephen Gallagher
**Production:** Snezana Penev for This & That Production
**Co-Production:** Three Moons
**World Sales:** This & That Production
**Distribution for the Benelux:** IDFA Bertha Fund
**Screening Copy:** This & That Production

**Goran Stankovic:**
Asomania (2006)
Who Guards the Guardians (2007)
Old Mountain (2010)
Here I Am (2011)
Il Mantelo (2012)
Way in Rye (2013)

idfa bertha fund

IDFAcademy Results

# In the Dark

## U mraku

## Goran Stankovic

**WORLD PREMIERE**

Twenty-two-year-old Davor wants something different. To leave the small mining town of Lubnica in Serbia, where he has lived his whole life – to just pack up and go somewhere else, to a place where he can be a stranger. Work in the coal mine like his father? No way, that's no ambition in life. Unfortunately, his career options are limited in this poor region, and the only one left open to him is to descend into that dark world after all. "A sane man would never come to work here," Davor says. "You come here because you're a fool." He resignedly drifts through the workweek, taking comfort in his dreams of a more interesting life. The camera stays close to the mineworkers, focusing in on their emotions and contemplations. Between beautifully shot images of the workers above and below the ground, Davor and his father talk openly to the camera about their doubts, pride and fear carrying out the hazardous work. At the same time, the mineworkers' families seem to accept their fate, consigned to the darkness – their hopes of a sunnier future kept alive by a few highlights during their free hours. Davor is simply waiting for the time to be right.

# Invasion

## Invasión

Abner Benaim

**INTERNATIONAL PREMIERE**

"Everyone has their own version of the invasion." That is film director Abner Benaim's point of departure, because ultimately everyone has their own subjective memory of the events that took place in Panama between Christmas and New Year of 1989 – when American troops deposed dictator Manuel Noriega, killing an unknown number of civilians in the process. *Invasion* is Benaim's attempt at a collective reconstruction. Instead of hashing out historical facts, he gives credence to Panama's vox populi. Although the exact death toll remains unknown, witnesses describe streets strewn with the bodies of civilians. Benaim reenacts these memories on location, knowing full well that even if the accuracy of what he's filming is questionable, the pain it expresses is quite true. Panamanians from all walks of life hammer out their doubts and certitudes of what happened: did the "gringos" bring democracy or destruction? Was Noriega a victim or a villain? Was he an anti-Imperialist or a CIA accomplice gone rogue? Was it about drug trafficking or arms dealing, or perhaps neither? Or does it really just boil down to the fact that the U.S. wasn't ready to relinquish control of the Panama Canal? These questions, many of which go intentionally unanswered, constitute the first Panamanian attempt to reconcile with a national trauma that many Panamanians have been all too eager to forget.

**Panama, Argentina, 2014**
**DCP, color, 94 min**

**Director:** Abner Benaim
**Cinematography:** Guido De Paula
**Screenplay:** Abner Benaim
**Editing:** Andrés Tambornino
**Sound:** Manuel de Andrés
**Music:** Ulises Conti
**Production:** Abner Benaim for Apertura Films
**Co-Production:** Ajimolido Films
**Executive Production:** Alejandro Israel for Ajimolido Films, Gema Juárez Allen
**World Sales/Screening Copy:** Cinephil

**Abner Benaim:**
Good Vibes (2003)
Chance (fiction, 2009)
Maids & Bosses (2010)
Short-Plays (2014)
Historias del Canal (fiction, 2014)

**Awards:** Best Documentary International Film Festival Panama, Best Central American and Caribbean Film International Film Festival Panama

# The Invisible Friend

## De onzichtbare vriend

Hans Busstra

Filmmaker and clergyman's son Hans Busstra wanted to investigate why believers are so firm and unshakeable in their faith. How can you believe so steadfastly in a god when there is so much suffering in the world? While filming, he found that his own faith started to waver: every time he thinks he has found God, he soon feels abandoned by him again. Busstra enters into a confrontation with himself for the camera: is it permitted to doubt the existence of God? The filmmaker has chosen not to go in search of an all-encompassing answer to the question of religion worldwide, but wisely restricts himself to the personal experience of his Christian background. He talks to a series of devout Christians, ranging from his parents to radical evangelists, and films himself as he frets and talks on the phone to friends – believers and non-believers – looking for answers in contemplative conversations. The most extreme of these experiences is an emotional baptism ceremony at a Christian survival camp Busstra takes part in. Personal soul-searching is interspersed with quiet, poetic footage and clips of church services, choirs and psalms. The result is a fascinating, intimate representation of how Christians – doubting or not – experience modern society.

**The Netherlands, 2014**
**DCP, color, 72 min**

**Director:** Hans Busstra
**Cinematography:** Hans Busstra, Job Kraaijeveld
**Screenplay:** Hans Busstra
**Editing:** Albert Elings
**Sound:** Hans Busstra, Daan Arens, Bert van den Dungen
**Music:** Gabriel Fauré
**Production:** Digna Sinke for SNG Film
**Screening Copy:** SNG Film
**Involved TV Channel:** EO

**Hans Busstra:**
directing debut

# Just Playing with the Birds

## Jugando con los pajaros

Simona Canonica

**Switzerland, 2014**
**DCP, color, 88 min**

**Director:** Simona Canonica
**Cinematography:** Simona Canonica
**Screenplay:** Simona Canonica
**Editing:** Yaël Bitton
**Sound:** Rico Andriolo
**Production:** Michael Beltrami for E-Motion Films
**Involved TV Channel:** RSI Radiotelevisione Svizzera
**Screening Copy:** E-Motion Films
**Website:** www.jugandoconlospajaros.com

**Simona Canonica:**
Danza improwisa (2006)
La visita (2009)
Con la licencia de Dios (2010)

Though it seems so close, the promised land of the United States remains completely out of reach for many Mexicans. Elderly Ezequiel remembers just swimming across the river whenever he wanted to work in the U.S. for a few years. These days, it's not so simple. Human-trafficking gangs extort astronomical sums for the hazardous journey. And those who do make it to the other side of the border wouldn't dare return to visit their families and risk getting caught by the American immigration service. Were things really better in the old days? Not really – Ezequiel never went to school, but had to work from an early age at the same hacienda where his grandfather earned 18 cents a day. He got his first pair of shoes when he was 17. Now the land he inherited from all that hard work is drying out – there hasn't been any rain for 11 months. The cattle are starving, unemployment is rife and the criminal gangs are becoming ever more violent. What can you do but wait? For rain, for work, for freedom. For better times. In long, listless shots, director Simona Canonica captures the merciless drought and the apathy of the Mexican countryside – a fractious, dusty desert between dreams and reality.

# The Last Days of Peter Bergmann

Ciaran Cassidy

**Ireland, 2013**
**DCP, color, 19 min**

**Director:** Ciaran Cassidy
**Cinematography:** Kate McCullough
**Screenplay:** Ciaran Cassidy
**Editing:** John Murphy
**Sound:** Guillaume Beauron
**Music:** Jack Quilligan, David Cantan
**Production:** Morgan Bushe for Fastnet Films
**Screening Copy:** Fastnet Films

**Ciaran Cassidy:**
Collaboration Horizontale (2010)

**Awards:** Best Short Film Irish Film and Television Awards, Best Documentary Short Nashville Film Festival, Best Documentary Short FIlm Melbourne International Film Festival

It is June 12, 2009, in Sligo, Ireland, and the security camera footage shows a middle-aged man walking into a hotel with a purple plastic bag in his hand. He checks in under the name Peter Bergmann. A few days later, he is found dead. When the local authorities attempt to find out who this man was, it turns out that Peter Bergmann didn't exist. So who was this man, and why did he erase his identity with such cool precision immediately prior to his death? Director Ciaran Cassidy meticulously reconstructs the movements of the man who spent his last days as Peter Bergmann. Material shot by security cameras provides a grainy and jerky impression of this mysterious introverted man. Testimony from the last people to see him alive completes the factual reconstruction, but only increases the mystery. The suspense lies not only in the question of precisely what happened, but also in the why. Why did Peter Bergmann remove the labels from his clothing to ensure that no one could deduce his true identity? Why make so much effort to disappear?

# The Lion's Mouth Opens

Lucy Walker

At the age of 17, Marianne Palka moved to the United States, alone and with just 100 dollars to her name. Fifteen years later, she enters a hospital with the very same degree of courage to find out whether she has the hereditary Huntington's disease. Even undergoing the tests was an act of bravery: her father has the disease, so Palka has a 50 percent chance of also bearing the gene associated with this terrible condition, sometimes referred to as "Parkinson's, Alzheimer's and ALS in one." The evening before the results are due, Marianne invites her best friends over and they share this last evening of not knowing. "If the results are positive," Marianne says, "it's a death sentence. If the results are negative, I'm just like everyone else." While Hollywood would spin out the tension of waiting for the results into a two-hour epic, filmmaker Lucy Walker grabs us within the first minute, only to let go 27 minutes later, leaving us breathless. The title of the film is taken from the poem Bob Dylan wrote after a visit to fellow folk singer Woody Guthrie, who died of the disease.

**USA, 2014**
**DCP, color, 27 min**

**Director:** Lucy Walker
**Cinematography:** Nick Higgins
**Editing:** Joe Peeler
**Production:** Lucy Walker for Tree Tree Tree, Marianna Palka, Julian Cautherley
**Co-Production:** Sabrina Doyle, Nick Higgins
**Screening Copy:** Tree Tree Tree

**Lucy Walker:**
Devil's Playground (2002), Blindsight (2006), Countdown to Zero (2010), Waste Land (2010), The Tsunami and the Cherry Blossom (2011), The Contenders (2012), The Red Pill (2012), Make Haste Slowly (2012), The Crash Reel (2013), Secrets of the Mongolian Archers (2013), The Rein of Mary King (2013), Crooked Lines (2013), David Hockney in the Now: In Six Minutes (2013)

**www.lucywalkerfilm.com**

# Making of Heimat

Anja Pohl, Jörg Adolph

**INTERNATIONAL PREMIERE**

This making-of film about *Home from Home: Chronicle of a Vision*, the last part of Edgar Reitz's monumental *Heimat* series, starts with the casting. Actors and actresses with a slim build and bad teeth have an advantage, as the inhabitants of the Hunsrück region around 1840 experienced great famine and harsh conditions. "None of us would have survived the winter back then," Reitz tells the actors, while urging them to unlearn the manners they have learned for community theater. Directors Jörg Adolph and Anja Pohl also stick to Reitz's advice: "Don't do an ordinary making-of, but make a film that shows how films are made." So we watch as Reitz clashes with residents of the village of Gehlweiler – where the village of Schabbach will be created for the film – on the closing of their access road. Then there is suddenly no budget left to buy potatoes for a food scene, and perfectionist Reitz has to justify his choice of a modest role for the music to the composer. Fifty years after the drafting of the Oberhausen Manifesto, in which German filmmakers expressed their desire to free themselves from the conventions of the film industry, 80-year-old Reitz remains faithful to the ideals of New German Cinema: "Any moment in life could be the opening scene of a movie; you just have to take it seriously enough."

**Germany, 2013**
**DCP, color / black-and-white, 118 min**

**Director:** Anja Pohl, Jörg Adolph
**Cinematography:** Jörg Adolph
**Screenplay:** Jörg Adolph
**Editing:** Anja Pohl
**Sound:** Anja Pohl
**Production:** Ingo Fliess for if... Productions
**World Sales/Screening Copy:**
ARRI Worldsales
**Involved TV Channels:** BR, SWR

**Anja Pohl:**
directing debut
**Jörg Adolph:**
Kanalschwimmer (2004)
Houwelandt – Ein Roman entsteht (2005)
Die Reproduktionskrise (2008)
Lost Town (2009)
How to Make a Book with Steidl (2010)
Die große Passion (2011)

# Mission Rape – A Tool of War

## Voldtægt som krigsvåben

Katia Forbert Petersen, Annette Mari Olsen

Is rape a weapon of war? It certainly was during the Yugoslav Wars of the 1990s. On the basis of testimony, the number of rapes has been estimated at between 25,000 and 40,000. Research has revealed that there was a strategy behind all this rape – it was a way of humiliating and breaking women. The Association of Women Victims of War has been established in Sarajevo to help the many victims. Here, women can tell their story. As one female employee says, "The best way for the woman to help herself is if she doesn't hide what she has been through." Even after all these years, witness statements from various women show that they are still dealing with the trauma. Many of the victims suffer from post-traumatic stress disorder, but all of them remain militant, even if their rapists threatened to kill them at the time. Bakira, the organization's founder, fights indefatigably for recognition of the victims and appropriate punishment for the perpetrators. When her rapist was found guilty of numerous crimes at the International Criminal Tribunal in The Hague, but the word "rape" wasn't mentioned even once, one can imagine her dismay. Meanwhile, systematic mass rape continues in armed conflicts all over the world. As one of the women aptly sums it up, "War is terrible."

**Denmark, 2014**
**DCP, color, 62 min**

**Director:** Katia Forbert Petersen, Annette Mari Olsen
**Cinematography:** Katia Forbert Petersen
**Screenplay:** Annette Mari Olsen, Katia Forbert Petersen
**Editing:** Wojtek Kloczko, Annette Mari Olsen, Katia Forbert Petersen
**Production:** Katia Forbert Petersen for Sfinx Film/TV
**Executive Production:** Annette Mari Olsen for Sfinx Film/TV
**Screening Copy:** Danish Film Institute

**Katia Forbert Petersen & Annette Mari Olsen:**
Bag Bjergene (2004), The Bird that Could Tell Fortunes (2007), My Iranian Paradise (2008)
**Katia Forbert Petersen:**
Polish Girls (1973), A Pig After My Own Heart (1990), Ønskebarn (1990), Man with Camera (1995), Two Women on a River (1996) a.o.
**Annette Mari Olsen:**
Shall We Dance First? (fiction, 1979), En Heldig Kartoffel (fiction, 1981), Hærvejen (1983), They Don't Burn Priests, Do They? (1997), When Mum and Dad Are Clowns (2002) a.o.

# My Beautiful Broken Brain

Sophie Robinson, Lotje Sodderland

**WORLD PREMIERE**

"If I'm faced with the question of who I am? Someone who has a ton of friends, very hard working, loves to read. What if all of that evidence is removed? What does that make me?" Lotje Sodderland was 34 and in her prime when tragedy struck: lying in bed alone one night, she suffered a stroke. With almost superhuman effort she managed to get out of the house, and she was later found in a public restroom. After a tough time in the hospital, Lotje picked up a camera and pointed it at herself. Speaking with great difficulty, she says, "I'm alive. Very bad at writing. But I'm not dead. That's a start." Obsessed by recording and documenting so as not to forget, Lotje allows filmmaker Sophie Robinson in. Together, they attempt to capture her sensory experiences and totally altered perception in both sound and vision. In her world, everyday life comes crashing in on her and the most absurd dreams feel familiar and real. The camera follows this spirited woman through her intensive rehabilitation, during which she participates in a scientific experiment aimed at recovering use of the language regions of her brain. Interviews with Lotje's brother, mother and best friend highlight her good humor, positivity and resilience.

**UK, 2014**
**DCP, color, 88 min**

**Director:** Sophie Robinson, Lotje Sodderland
**Cinematography:** Sophie Robinson, Lotje Sodderland
**Editing:** James Scott
**Music:** Nick Ryan
**Production:** Sophie Robinson for My Beautiful Broken Brain
**Screening Copy:** My Beautiful Broken Brain
**Website:** www.mybeautifulbrokenbrain.com

**Sophie Robinson:**
Obsessions (2002), The Lost City of Roman Britain (2003), Your Life in Their Hands (2003), Edge of Life (2004), Bionic Buildings (2005), Britain's Most Dangerous Drug (2007), Olympic Dreams (2009), Nicola Roberts & The Truth About Tanning (2010), Back from the Dead (2010), How to Mend a Broken Heart (2011), Do You See What I See? (2011), The Ultimate Climb (2012), What's Killing Our Bees (2013)
**Lotje Sodderland:**
directing debut

**DOC U**

# My Mother, a War and Me

## Meine Mutter, ein Krieg und ich

Tamara Trampe

**INTERNATIONAL PREMIERE**

On the bitterly cold winter's night of December 4, 1942, Tamara Trampe came into the world in spectacular fashion near Kharkov, then still part of the Soviet empire. In the blink of an eye she was born, right on the battlefront. Her mother was a nurse, a shy 22-year-old and one of the many women serving the Red Army. For this film, Tamara traveled through Ukraine with her German cameraman to visit her only living uncle and some of her mother's colleagues, gradually picking loose the knots of her unusual history. None of the scenes in this film are staged or scripted. This approach has variable results, such as when we see a hand wiping the steamed-up lens, interviewees being repositioned while telling their story, and Uncle Vanya phoning a friend to enthusiastically exclaim, "They'll be able to see me in Hitler Land!" He's not the only one for whom time has stood still since the war. The former colleagues of Tamara's mother, all of them now in their late 80s, shuffle about in dark, rundown interiors. They've all kept their medal-festooned uniform jackets, but their economical responses reflect a harsh and loveless life. And just how did Tamara come to grow up in Germany, the sworn enemy of the Russian soldiers her mother tended to on the battlefront?

**Germany, 2014**
**DCP, color / black-and-white, 78 min**

**Director:** Tamara Trampe
**Co-director:** Johann Feindt
**Cinematography:** Johann Feindt
**Screenplay:** Tamara Trampe
**Editing:** Stephan Krumbiegel
**Sound:** Jule Katinka Cramer
**Production:** Johann Feindt for Johann Feindt Filmproduktion
**World Sales/ Screening Copy:** Deckert Distribution
**Involved TV Channel:** ZDF/ARTE
**Website:** www.meinemuttereinkriegundich.de

**Tamara Trampe:**
Ich war einmal ein Kind (1988)
24 Hours Berlin (2009)
**Tamara Trampe & Johann Feindt:**
Im Glanze dieses Glückes (1990)
Der schwarze Kasten (1991)
Protokoll einer Recherche (2001)
Weiße Raben – Alptraum Tschetschenien (2005)
Wiegenlieder (2010)

**Awards:** Heiner Carow Prize Berlin International Film Festival

# Nathan – Free as a Bird

Roel Nollet

**INTERNATIONAL PREMIERE**

When 44-year-old Nathan Verhelst underwent euthanasia in September 2013, his death became world news. This Belgian was not suffering from a life-threatening disease, but he was struggling with the unbearable and incurable suffering caused by a miserable past and a series of failed sex-change operations. Nathan felt like a freak and couldn't find happiness as either a man or a woman. Even his loyal friends couldn't change his mind, so they chose to support him until he breathed his last breath. Nathan was born as Nancy into a family that viewed girls as undesirable. His mother thought he was ugly and made no attempt to hide her feelings. What's more, Nancy was abused by one of her brothers. The feeling of living in the wrong body and the subsequent distress caused by the operations finished Verhelst off mentally. Roel Nollet followed Nathan for three years over the course of a process that ends differently from anything the filmmaker could have imagined. Ultimately, the focus of the film is on Nathan's final week of life, which is documented in detail. Recordings of Nathan, conversations with his close friends, Nathan's own audio recordings from the past and news reports about Nathan's case all serve to complete an inhumanly tragic story that ends humanely.

**Belgium, 2014**
**DCP, color, 72 min**

**Director:** Roel Nollet
**Cinematography:** Roel Nollet
**Screenplay:** Roel Nollet
**Editing:** Roel Nollet
**Production:** Roel Nollet for Trotwaar production
**World Sales/Screening Copy:** Coccinelle Film Placement

**Roel Nollet:**
Taxi Filippino (2009)
Diary of a Homeless Reporter (2011)
Dying/Diving (2011)
LOI (2011)
Radio Cordillera (2012)
Drughunters (2012)
Children of the Revolution (2012)

Liberated by the British on 15 April 1945.
10,000 UNBURIED DEAD WERE FOUND HERE.
ANOTHER 13,000 HAVE SINCE DIED.
ALL OF THEM VICTIMS OF THE
GERMAN NEW ORDER IN EUROPE.
AND AN EXAMPLE OF NAZI KULTUR.

# Night Will Fall

Andre Singer

**USA, UK, Israel, 2014**
**DCP, color / black-and-white, 85 min**

**Director:** Andre Singer
**Cinematography:** Richard Blanshard
**Editing:** Arik Lahav, Stephen Miller
**Sound:** Aviv Aldema
**Music:** Nicholas Singer
**Narrator:** Helena Bonham Carter
**Production:** Sally Angel for Angel TV, Brett Ratner for RatPac
**Co-Production:** Cinephil, Final Cut for Real
**Executive Production:** Richard Melman for Springfilms, Stephen Frears, James Packer
**World Sales/Screening Copy:** Cinephil
**Involved TV Channels:** Channel 4, ARD, NDR, ARTE, Channel 8, DR

**Andre Singer:**
World in Action (1978)
Forbidden Rites (1999)

**Awards:** The Avner Shalev-Yad Vashem Chairman's Award for Artistic Achievement in Holocaust-related Films Jerusalem Film Festival

In April 1945, the Bergen-Belsen concentration camp was liberated by British troops, and soldiers captured the liberation on film. They filmed the relief of the survivors, but also the terrifying reality of the camps, which were full to the brim with emaciated and dead prisoners. London-based producer Sidney Bernstein and Alfred Hitchcock made it their mission to edit the many hours of material from several concentration camps into a cinematic whole: the resulting documentary was called *German Concentration Camps*. For the British government the film was a major asset, as it would serve as proof of the systematic atrocities of the Nazi regime. But as the making of the film progressed, the political situation changed and fear started growing that showing the film would stand in the way of rebuilding Germany. In the end, Bernstein and Hitchcock's five film reels were shelved. Recently, the Imperial War Museums decided to restore the film and to finish it. *Night Will Fall* tells the story behind the creation of the film. The calm voice-over and the stylized interviews with those who were there form a sharp contrast to the horror of Bernstein's archive material. After 70 years, postwar generations finally have access to perhaps the most powerful and most gruesome film in the history of British cinema.

# Olya's Love

Kirill Sakharnov

**WORLD PREMIERE**

**Austria, Russia, 2014**
**DCP, color, 68 min**

**Director:** Kirill Sakharnov
**Cinematography:** Kirill Sakharnov, Galiya Galeeva, Olya Kuracheva, Ksenia Sakharnova, Andrey Turusov
**Editing:** Kirill Sakharnov, Max Kliewer
**Production:** Ksenia Sakharnova for SugarDocs film production
**Executive Production:** Vlad Ketkovich for Ethnogeographic Research Foundation, Filip Antoni Malinowski & Jürgen Karasek for Soleil Film
**World Sales:** Sixpackfilm
**Screening Copy:** Soleil Film

**Kirill Sakharnov:**
Moscow: Liverpool (2009)
Stalin. Why Not? (2010)
5 minutes of Freedom (2012)
Mamas, Kids and the Law (2013)

In Putin's Russia, with two members of the political punk band Pussy Riot in prison and the Russian parliament adopting controversial anti-gay legislation, we follow enthusiastic twentysomething Olya in her unstinting struggle for equal rights for lesbians, gay men, bisexuals and transgendered people. She organizes exhibitions and coming-out events and demonstrates actively on the streets, often right on the front line between demonstrators, riot police and opponents. The film's home-video style underlines the personal nature of this highly politicized issue. Olya learns to use the camera herself so she can film in the intimacy of her apartment – while her girlfriend is fitting a wall socket or they are talking with friends about having children. This private footage is interspersed with material shot by an external cameraman – often rough material from the street, just when something is happening: beatings not only during the demonstrations in front of the Duma, but also on the escalator in the metro, where women are attacked by members of an anti-gay group. By letting the camera into her life, Olya shows us what the price of standing up for your sexuality is in today's Russia.

# Our City

Maria Tarantino

**WORLD PREMIERE**

Brussels is the capital both of Belgium and of Europe. Just like any large city, its people come from a huge range of backgrounds. Some are rich, others poor, there are those living publicly and those hidden away, separate and together. Maria Tarantino, who comes from Italy but has lived in Brussels for some time now, has made a portrait of this city that so intrigues her by stringing together shots of neighborhoods and buildings, long-term residents, immigrants, and passersby to create a kaleidoscopic effect reminiscent of *Amsterdam Global Village* by Johan van der Keuken. Sometimes it's music that leads us from one scene to another, while other times it's the quiet, slowly panned shots of a street. We meet an Iranian poet and taxi driver walking through the European Parliament as he recites his work, and an African jeweler who shares her childhood memories. Scenes shot from a construction hoist hanging from an unfinished building make you feel like you're floating through the city. And then the camera returns to an opulent Russian ball, or to one of the imposing old buildings that form the backdrop to yet another political summit, with the media hot on the heels of European world leaders. This cinematic composition gives the city a new face.

**Belgium, The Netherlands, 2014**
**DCP, color, 83 min**

**Director:** Maria Tarantino
**Cinematography:** Klaas Boelen
**Editing:** Rudi Maerten, Menno Boerema
**Sound:** Origan Cannella, Bruno Schweisguth, Gedeon Depauw, Olivier Philippart
**Production:** Maria Tarantino & Maarten Schmidt for Wildundomesticated
**Co-Production:** Pieter van Huystee Film
**Screening Copy:** Wildundomesticated

**Maria Tarantino:**
Inside Out (2009)
Kubita – A Game for Many Players (2012)

# Our Colonial Hangover

## Zwart als roet

Sunny Bergman

**WORLD PREMIERE**

*Our Colonial Hangover* analyzes the debate surrounding the racist component of the Dutch Black Pete character. Although the debate always heats up around the time of the Saint Nicholas celebrations every December, it reached an unprecedented level of ferocity in 2013. Black Pete is the black-faced assistant to that generous friend of children Saint Nicholas. Is this helper an insulting, racist stereotype, or is he part of an innocent tradition that should not be tampered with? Last year, opponents and supporters faced off, the Amsterdam city council held a hearing, a judge got involved, a United Nations work group published its assessment of the matter, and social media ripped open this can of worms. It all begs the question of just how tolerant the Netherlands is. Director Sunny Bergman's personal search brings to light unconscious prejudices, everyday racism and the legacy of the Dutch colonial past. She visits London dressed as Black Pete, where her appearance provokes intense reactions. She also looks closer to home, engaging in personal conversation with friends and exposing the phenomenon of white privilege in her own social circle. Meanwhile, the authorities are attempting to calm frayed tempers by coming up with typically Dutch compromise solutions, including Petes in alternative colors and without earrings.

**The Netherlands, 2014**
**DCP, color, 55 min**

**Director:** Sunny Bergman
**Cinematography:** Sunny Bergman
**Editing:** Sander Cijsouw
**Sound:** Bram Meindersma, Carla van der Meijs
**Production:** Margreet Ploegmakers for De Familie Film & TV
**Executive Production:** Monique Busman & Michiel van Erp for De Familie Film & TV
**Screening Copy:** De Familie Film & TV
**Involved TV Channel:** VPRO

**Sunny Bergman:**
Veldpost (1996)
Yesterdays Future (1999)
Echter dan echt (2004)
Beperkt houdbaar (2007)
Sunny side of seks (2011)
Sletvrees (2013)

# Pepe Mujica – Lessons from the Flowerbed

## Pepe Mujica – Lektionen eines Erdklumpens

Heidi Specogna

**WORLD PREMIERE**

**Germany, 2014**
**DCP, color, 94 min**

**Director:** Heidi Specogna
**Cinematography:** Rainer Hoffmann
**Editing:** Kaya Inan
**Sound:** Thomas Keller, Ulla Kösterke
**Music:** Hans Koch
**Production:** Heino Deckert for ma.ja.de. Filmproduktions
**World Sales/ Screening Copy:** Deckert Distribution
**Involved TV Channels:** WDR, ARTE, SRF

**Heidi Specogna:**
Tania la guerillera (1991)
Deckname: Rosa (1993)
Z-Man's Kinder (fiction, 1995)
Tupamaros (1996)
Kaprun (2002)
Zeit der Roten Nelken (2004)
Eine Familienangelegenheit (2004)
The Short Life of José Antonio Gutierrez (2006)
The Goalgetter's Ship (2009)
Carte blanche (2011)
Esther and the Spirits (2011)

The nearly 80-year-old José "Pepe" Mujica is known as the poorest president on earth: he gives away 70 percent of his income. In the 1970s, he fought as a guerrilla against the dictatorial regime in Uruguay, and he has been the charismatic president of this South American country since 2010. *Lessons from the Flowerbed* follows Mujica and his wife for several years. Interviews with the president are interwoven with archive footage and scenes from everyday political life, in which he is fighting for the legalization of marijuana among other things. The documentary is Heidi Specogna's follow-up to *Tupamaros* (co-directed with Rainer Hofmann), about the guerrilla movement in which Mujica fought against poverty without shunning the use of violence. Mujica has put down his weapons long since, and his main weapon now is the spoken word. This is evident from the speeches in which he entrances his audience every time. But how do his grand ideals compare to the unruly political reality? Sitting in his chair in the garden of his small farm, Mujica looks at ease as he explains how capitalism is rooted in our culture and causes us to lose sight of the human dimension. Much less pleasant is when he is in his vast office in Montevideo, where he looks a lot wearier.

# The Rwandan Night

## Icuraburindi mu Rwanda

Gilbert Ndahayo

**Rwanda, Switzerland, USA, 2013**
**DCP, color, 115 min**

**Director:** Gilbert Ndahayo
**Cinematography:** Roger Remera, Laura M. Campos, Gilbert Ndahayo
**Editing:** Gilbert Ndahayo
**Sound:** Roger Remera
**Music:** Faustin Murigande, Suzanne Nyiranyamibwa, Aimable Twahirwa
**Production:** Gilbert Ndahayo for Rwanda The Movie
**Co-Production:** TRANSPOESIS
**World Sales/Screening Copy:** Rwanda The Movie

**Gilbert Ndahayo:**
Scars of My Days (fiction, 2006)
Behind This Convent (2008)
Rwanda: Beyond the Deadly Pit (2009)
A Day on Earth (fiction, 2010)

**www.ndahayogilbert.com**

**Awards:** Best Documentary Feature Film Silicon Valley African Film Festival

Over the course of barely a hundred days in 1994, Rwandan Hutus slaughtered nearly a million Tutsis and moderate Hutus. The victims of this Rwandan genocide included the parents and many other family members of documentary maker Gilbert Ndahayo. In 2011, he made a film about the death of his loved ones entitled *Rwanda, Beyond the Deadly Pit*, in which he confronts his parents' murderers and wonders whether it is possible to rise above the trauma and forgive the perpetrators. In *The Rwandan Night*, the first part of a proposed trilogy about the Rwandan genocide, Ndahayo initiates dialogue between survivors and those attempting to place the genocide in a broader context. Handheld shots of remembrance gatherings featuring chilling eyewitness accounts by survivors alternate with interviews with academic researchers. At the heart of the film is a long and mesmerizing monologue by Fidele Sakindi, who describes how as a four-year-old he survived the first genocide of 1959 and how the repeated flare-ups of ethnic violence have cast a dark shadow throughout his life. His testimony and the scenes of mass burials and grieving survivors gain additional emotional color thanks to the use of original Rwandan memorial music, which always resonates with the same question: how is it possible that people who once broke bread together could go on to murder one another so gruesomely?

# Saken

Sandra Madi

**WORLD PREMIERE**

Even as a child, Ibrahim was obsessed with weapons. As a teenager in the 1980s he went to Lebanon, trained and ready to serve in the Palestinian revolution. "Would I be capable of killing someone from the Israeli army?" he curiously wondered. He still talks passionately about weapons and military operations today, but he became paralyzed in the conflict and has been bedridden in a hospital in Jordan for many years. Pointed straight at Ibrahim's bed, the camera emphasizes his static, forlorn situation. Walid, a former tea vendor from Egypt, has been looking after Ibrahim for 15 years. He washes him, feeds him and cuts his nails, and they have heated discussions about the future of the Palestinians and the origins of Hamas and Fatah. But however important Ibrahim is to Walid, Walid's wife and children in Egypt also need his attention. Ibrahim finds it difficult to accept that his good friend and faithful caregiver has a life outside the hospital. This leads to arguments between them that are reminiscent of an old married couple. Walid's conscience troubles him – after all, he has sworn to continue caring for Ibrahim.

**Jordan, Palestine, 2014**
**DCP, color, 90 min**

**Director:** Sandra Madi
**Cinematography:** Ali Saadi
**Screenplay:** Sandra Madi
**Editing:** Raed Zeno
**Production:** Majd Hijjawi for Red Carbon Productions
**Screening Copy:** Red Carbon Productions

**Sandra Madi:**
Far from Here (2004)
Full Bloom (2006)
Perforated Memory (2008)
Nahr Al Bared. Detention Camp (2013)
Nahr Al Bared- Qalby Al Mua'lak Al Ha'et Bwatad (2014)

idfa bertha fund

# Seat 26D

Karolina Brobäck

**INTERNATIONAL PREMIERE**

In the early morning of December 27, 1991, 13-year-old Sandro boarded a plane from Stockholm to Japan. His mother was an employee of Scandinavian Airlines, so they were no strangers to air travel. Just after takeoff, at an altitude of 3,000 feet, the passengers heard loud explosions on either side of the plane. The engines stalled, it all became quiet, and a few minutes later the pilot made an emergency landing in a snowy field. The plane broke apart in two different places and lay on the white ground like a wounded bird, but all 129 passengers survived the crash. This short film reconstructs these unbelievably intense minutes from the life of the boy, who is now a grown man. In tight, somewhat alienating images that make use of slow motion as well as archive footage taken after the crash from the air, the fateful flight is staged from check-in to crash landing. In voice-over, Sandro talks about how he was looking forward to the vacation, what happened in those few minutes and the effect the experience has had on him.

**Sweden, 2014**
**DCP, color, 14 min**

**Director:** Karolina Brobäck
**Cinematography:** Jonas Esteban Isfält
**Editing:** Erika Gonzales SFK
**Sound:** Anna My Bertmark
**Music:** John Ola Håkansson
**Production:** Kristina Åberg for Atmo Rights AB
**Co-Production:** Film I Väst
**Executive Production:** Tarik Saleh, Lars Rodvaldr
**World Sales/Screening Copy:** Atmo Rights
**Involved TV Channel:** SVT

**Karolina Brobäck:**
directing debut

# SlingShot

## Paul Lazarus

**INTERNATIONAL PREMIERE**

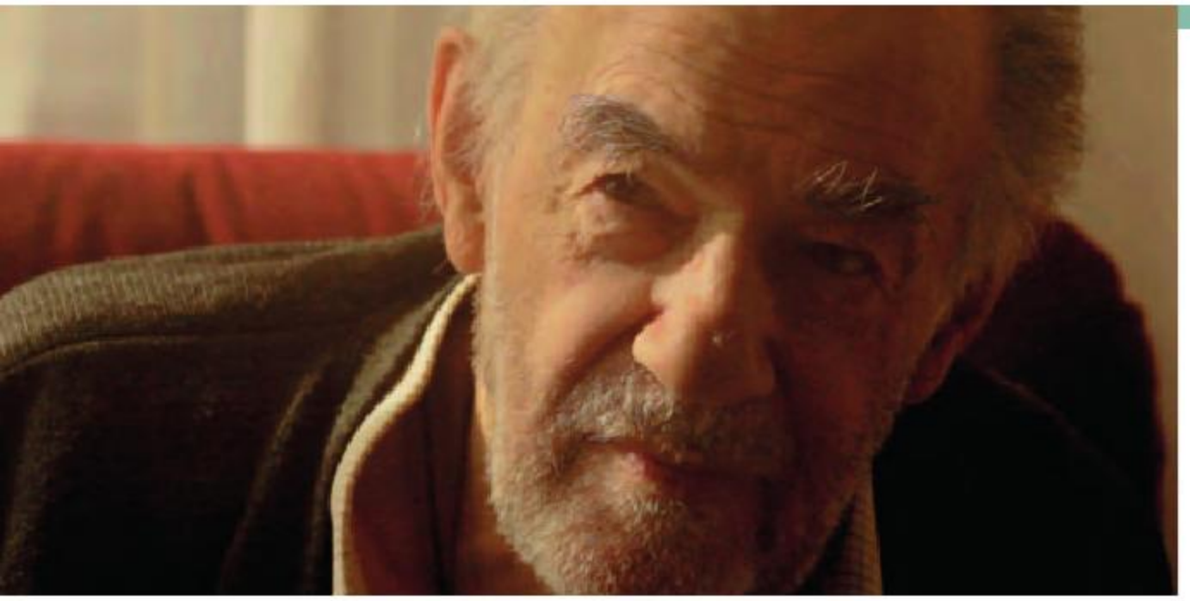
**USA, 2014**
**DCP, color / black-and-white, 93 min**

**Director:** Paul Lazarus
**Editing:** Paul Lazarus, Doug Blush, Edward Osei-Gyimah
**Sound:** Matt Vowles
**Music:** Marco d' Ambrosio
**Production:** Paul Lazarus & Barry Opper for White Dwarf Productions
**Executive Production:** Sara Williams, Evan Williams, Eric Aroesty, Ronald Aroesty, Lewis Katz
**Screening Copy:** White Dwarf Productions
**Website:** www.slingshotdoc.com

**Paul Lazarus:**
Seven Girlfriends (Fiction, 1999)
First: Robotics Promition (2011)
SlingShot – short (2012)

**Awards:** Audience Favorite Choice Award Documentary Feature Cinequest San Jose Film Festival, Kaiser Thrive Award Cinequest San Jose Film Festival, Audience Award Best Documentary Feature Florida Film Festival, Grand Jury Award Best Documentary Feature Florida Film Festival, Audience Choice Award Documentary Feature Kansas City FilmFest, Audience Award Future Forward Feature Maui FIlm Festival a.o.

As a child, Dean Kamen was inquisitive about everything, such as why a ball goes less high each time it bounces. He never lost that childlike sense of curiosity. Nowadays, Kamen is a permanently denim-clad grown man who talks passionately about his inventions, which include the Segway, the two-wheeled human transporter. His new project aims to save the world from a shortage of clean, pure water. We accompany him as he prepares for a time when, even in the poorest parts of the world, there will be a machine producing clean water. But it soon becomes clear that for the global roll-out of this water purification machine, which has even been praised by Bill Clinton, he needs a major partner. Who can help him get it to the right places? After a long search, Kamen realizes that there is just one company whose product can be found everywhere, and that company is Coca Cola, the same multinational that was the target of so much criticism in the past for exhausting local water supplies in its manufacturing process. For Kamen, it's just the latest obstacle on his path. But, as he says himself, if you're an inventor, "you have to be an optimist." It's not without reason that he's named his water machine the SlingShot, after the weapon David used to defeat the giant Goliath.



# Sluizer Speaks

## Dennis Alink

**WORLD PREMIERE**

**The Netherlands, 2014**
**DCP, color / black-and-white, 89 min**

**Director:** Dennis Alink
**Cinematography:** Thomas van der Gronde
**Editing:** Tom van Klingeren
**Sound:** Marcel de Hoogd, Bob Aronds, Martijn Snoeren
**Music:** Niek Lucassen
**Production:** Dennis Alink
**Co-Production:** Angelo Pèrez Lebbink, Thomas van der Gronde
**Screening Copy:** Dennis Alink

**Dennis Alink:**
directing debut

The Dutch filmmaker George Sluizer died on September 20 of this year. This time he didn't rise from the dead – during a previous arterial bleeding, he was wrongfully declared dead and "almost shoved into the fridge." A typical Sluizer statement, as this distinctive portrait shows, in which the quirky artist looks back on his rich life, his sources of inspiration, great loves, legendary encounters with the greats, and above all his films: the leitmotif in his life. Sluizer (*Spoorloos*, *The Vanishing*, *Dark Blood*) turns out to be a vessel full of beautiful, strong stories. We hear about how he once got into a fight with Klaus Kinski, and how he single-handedly patched up a crashed plane on set with gaffer tape during the tragic filming of Werner Herzog's *Fitzcarraldo*. Or about the time that secret services rang his doorbell since he had made recordings of JFK 10 days before his death. But also about his connection with Spielberg and being ignored in his own country. "I am an immigrant in the Dutch film industry," he says without a doubt. This is the life story of Sluizer in his own words, supported by excerpts from his work and the filming of *Dark Blood*, his final triumph on the film festival circuit.

# Songs for Alexis

Elvira Nana Lind

Eighteen-year-old Ryan is trans: he was born a woman but goes through life as a man. Ryan candidly talks about the removal of his breasts and his desire to have belly hair. His mother is pretty matter-of-fact too, as we can see when she casually shares Ryan's history while shopping with a girlfriend. For Ryan's 16-year-old girlfriend Alexis, it was love at first sight. We hear about their encounter in an endearing home video: "You didn't know I was trans?" asks Ryan yet again. "Totally clueless," Alexis replies. At times, we are almost voyeuristic witnesses to their cuddling, chatter and jealous bickering. As long as Ryan can perform as a singer-songwriter at a big music festival in San Francisco, everything is going great. In the meantime, however, his relationship with Alexis is suffering. It turns out that Alexis's dad is dead-set against his daughter having a relationship with a transsexual, and death threats directed at Ryan follow. *Songs for Alexis* is a film about love, identity and the courage it takes to follow your own path in life.

**Denmark, 2014**
**DCP, color, 78 min**

**Director:** Elvira Nana Lind
**Cinematography:** Sturla Brandt Gøvlen
**Editing:** Adam Nielsen
**Sound:** Morten Dalsgaard
**Music:** Ryan Cassata
**Production:** Anne Sofie Hansen-Skovmoes & Julie Leerskov for Copenhagen Bombay
**Executive Production:** Sarita Christensen for Copenhagen Bombay
**World Sales/Screening Copy:** Copenhagen Bombay Sales

**Elvira Nana Lind:**
directing debut

DOC U

# Starting Point

## Punkt wyjscia

Michal Szczesniak

In painstakingly framed, atmospheric images, this short, modest documentary tells the story of Aneta from Poland, who is serving a lengthy prison term for a crime she committed when she was young. Every day she leaves the prison to work in a nearby nursing home. Helena is one of the patients she washes, clothes and keeps company. Helena's limbs are twisted with rheumatism and she is confined to a wheelchair and completely dependent on others. Aneta's actions are shown in close-up. The camera focuses on her hands as she slides shoes onto Helena's feet or guides her helpless arms through the sleeves of her sweater. In the meantime, the two women talk about their lives. Gradually, we learn more about the drama behind Aneta's incarceration: how a rebellious 19-year-old first lived a wild life before committing an impulsive deed with far-reaching consequences. Aneta's sentence is almost complete, but she fears being released for she will have to face her family and her past. Her conversations with Helena, who bears her fate with astonishing strength, help Aneta realize that life still has a lot to offer her.

**Poland, 2014**
**DCP, color, 26 min**

**Director:** Michal Szczesniak
**Cinematography:** Przemyslaw Niczyporuk
**Screenplay:** Michal Szczesniak
**Editing:** Daniel Gasiorowski, Jacek Tarasiuk
**Production:** Ewa Jastrzebska for Munk Studio – Polish Filmmakers Association
**Screening Copy:** Krakow Film Foundation

**Michel Szczesniak:**
A Boat (2007)
Sashka, Sashka (2011)

# Tristia – A Black Sea Odyssey

## Tristia – Eine Schwarzmeer Odyssee

Stanislaw Mucha

**Germany, 2014**
**DCP, color, 98 min**

**Director:** Stanislaw Mucha
**Cinematography:** Andrzej Król
**Screenplay:** Stanislaw Mucha
**Editing:** Hanka Knipper
**Sound:** Ulla Kösterke, Felix Andrissens
**Music:** Eike Hosenfeld, Moritz Denis, Tim Stanzel
**Production:** Kerstin Krieg for TAG/TRAUM Filmproduktion
**Executive Production:** Gerd Haag for TAG/TRAUM Filmproduktion
**Screening Copy:** TAG/TRAUM Filmproduktion
**Involved TV Channels:** ARTE, Hessischer Rundfunk

**Stanislaw Mucha:**
Mit Bubi ins Reich (2000)
Absolut Warhola (2001/2002)
Die Mitte (2003/2004)
Reality Shock (2005)
Zigeuner (2007)
2008 Hope / Hoffnung (fiction, 2008)
Die Wahrheit über Dracula (2010)

During his exile on the banks of the Black Sea, the Roman poet Ovid wrote his famous lamentations, the *Tristia*. German-Polish filmmaker Stanislaw Mucha undertook a journey along the coast of the Black Sea using the same title, visiting seven countries and meeting a host of remarkable people. The result is a kaleidoscopic, tragicomic impression of the peoples and contemporary history of this volatile region. Abrupt transitions heighten the contrasts: an athletic young man turns summersaults in the waves on command, then a chubby elderly lady in a bathing suit talks about how she survived the siege of Leningrad during World War II. An elegant young woman sketches her ideal man, while icons of saints and dead soldiers are set up in caves. Outside huge statues of Lenin glisten in the sunlight. A dog jumps for joy, and a young bear taken from the wild is playful now, but according to his owner will one day become deadly. Mucha gets up close to everyone and everything with his camera and microphone: Ukrainian fishermen, Turkish tea pickers, old postcards, beautiful rock formations, picturesque harbors, healing mud baths, metal detectors on the beach, piles of wood washed ashore during storms, frank exchanges of views on whores and gays, flea markets selling Nazi paraphernalia and the megalomaniacal preparations for the Sochi Winter Games.

# The Trouble with Ray

Travis Johns

**USA, 2014**
**DCP, color / black-and-white, 23 min**

**Director:** Travis Johns
**Cinematography:** Raul Casares, Erik Sanchez
**Editing:** Travis Johns
**Production:** Jarrod Gullett for Proud Pony International, Kim Hogstrom
**Screening Copy:** Proud Pony International

**Travis Johns:**
Kissfield: The Documentary (fiction, 2004)
Partly Cloudy (fiction, 2005)
It's for Her (fiction, 2006)
Get out! Of the Closet! (fiction, 2009)
Care Package (fiction, 2012)
Conversation Hostage Survivors (fiction, 2013)

When Ray Hill – in his high school days a pretty decent quarterback – told his mother that he was gay, she laconically replied, "Well that's a relief. Your father and I were afraid you were fixing to become a Republican." In the same way his parents naturally supported him, Ray Hill is a natural support to the LGBT community in the United States. He has spent almost 43,000 hours in prison or police cells, mostly for civil disobedience. During the 1960s and 1970s, he organized demonstrations, including a memorable one in Houston that spelled the end for gay-hater Anita Bryant. Hill talks with palpable pleasure about his rabble-rousing, but also his more reconciliatory activities: apparently, he got along great with police chiefs. The interview is interspersed with clips from moralizing TV films from the 1960s and other archive footage from a time when women could be arrested simply for wearing pants with a zipper at the front. It's clear that a lot has been achieved over the past few decades, but also that full emancipation of the LGBT community isn't a reality yet.

# Ulrich Seidl – A Director at Work

## Ulrich Seidl und die bösen Buben

Constantin Wulff

Anyone who has watched an Ulrich Seidl documentary will have wondered how this Austrian director manages to persuade his subjects to reveal so much of themselves – sometimes literally. Somehow he manages to seduce them into confessing their deepest desires and obsessions. Although Constantin Wulff's documentary about the filmmaker doesn't expose that particular trick of the trade, the short conversations with Seidl himself, his actors, and his wife and co-writer Veronika Franz do show where his fascinations lie: in the darkness behind the respectable facade most of us create for ourselves. Between the sparse interviews, Wulff concentrates on calmly observing Seidl's behavior on the set – behavior that's frequently lacking in subtlety. We see the filmmaker at work on *In the Basement* (his new documentary about what the Austrians are up to in those enormous cellars beneath their tidy houses) and at rehearsals for the stage play *Böse Buben / Fiese Männer*. Seidl explains that some of his interests can be traced to childhood: as a child, he was afraid of the dark in the basement of his parent's house, and ever since he's been trying to find out what was hidden there.

**Austria, Germany, Switzerland, 2014**
**DCP, color, 52 min**

**Director:** Constantin Wulff
**Cinematography:** Johannes Hammel
**Screenplay:** Constantin Wulff
**Editing:** Dieter Pichler
**Sound:** Andreas Hamza, Klaus Kellermann
**Production:** Johannes Rosenberger for Navigator Film
**Co-Production:** Dschoint Ventschr Filmproduktion, Gebrueder Beetz Filmproduktion
**World Sales:** Autlook Filmsales
**Screening Copy:** Navigator Film
**Involved TV Channels:** ORF, ZDF/ARTE, SRF

**Constantin Wulff:**
Promenade to Syracuse (1993)
Treid (1999)
Heldenplatz, 19. Februar (2002)
Into the World (2008)

# The Water and the Wall

## Le mur et l'eau

Alice Fargier

Eleven-year-old Bradley lives in a foster home. At summer camp he meets filmmaker Alice Fargier, who gives a workshop on filmmaking and organizes a trip to the movies for him. They see *The Kid with a Bike* by Jean-Pierre and Luc Dardenne, about a boy named Cyril who has been abandoned by his father and is taken under the wing of hairdresser Samantha. The film has an emotional impact on Bradley, as it so mirrors his life and experiences. Fargier films his reaction and shows Bradley's emotion and his disarming analysis of the film to Luc Dardenne himself. This creates an extraordinary exchange between the director and the child. The similarity between Bradley and Cyril is further underlined in the images that Fargier shot of him, while it provides Dardenne with tools to analyze art and filmmaking, and to shed light on his own work. A small and pure double portrait that not only shows the resilience of children, but also the elusive, sometimes healing power of cinema.

**Switzerland, 2014**
**DCP, color, 25 min**

**Director:** Alice Fargier
**Cinematography:** Alice Fargier
**Screenplay:** Alice Fargier
**Editing:** Louise Jaillette, Camille Guyot, Kessler Adrien
**Sound:** Kessler Adrien
**Production:** Iordachescu Alexandre for Elefant Films
**Screening Copy:** Elefant Films

**Alice Fargier:**
directing debut

# We Are 18

## Wij zijn 18

Tomas Kaan

**The Netherlands, 2014**
**DCP, color / black-and-white, 55 min**

**Director:** Tomas Kaan
**Cinematography:** Daniel Bouquet
**Editing:** Axel Skovdal Roelofs
**Production:** Maarten Kuit for HazazaH Pictures
**Executive Production:** Olivia van Leeuwen for HazazaH Pictures
**Screening Copy:** HazazaH Pictures
**Involved TV Channel:** VPRO

**Tomas Kaan:**
Dream City (2008)
We Are Boys (2009)
Days of Grass (fiction, 2011)
Hidden Wounds (2012)
Hidden Wounds Interactive (2012)

IDFAcademy Results

Nine 18-year-old boys who don't know one another are taken from their familiar surroundings and brought together in a posh country house. We see the young men in all their vulnerability and strength in dark shades of black-and-white. There's a lot of talking: drugs, alcohol and sex, but also intimacy, bullying and the future are covered. Admitted to the adult world, their self-awareness starts to grow. The young men feel conflicting emotions in all their ferocity, as they wrestle with feelings of responsibility and desire for freedom. Some of them are aware of the chaos this brings. "I like chaos, but this degree of chaos means a complete muddle. And it won't get you anywhere, either," Rutger replies when filmmaker Tomas Kaan asks him whether he would like to stop time at this point in his life. The confusion involved in becoming a man permeates the film. Left to their own devices in their temporary home or horsing around by an open fire, the boys' interaction evokes *Lord Of The Flies*. The existential musings, adult conversations with philosophical leanings and fledgling wisdom provide some amazing insight into the heads of these young men on the verge of adulthood.

# We Were Rebels

Katharina von Schroeder, Florian Schewe

**INTERNATIONAL PREMIERE**

**Germany, 2014**
**DCP, color, 93 min**

**Director:** Katharina von Schroeder, Florian Schewe
**Cinematography:** Florian Schewe, Katharina von Schroeder
**Editing:** Andre Nier
**Music:** Kaan Bulak, Jan Cziharz, Andre Nier
**Production:** Michael Bogar for Perfect Shot Films
**Executive Production:** Inka Dewitz for Perfect Shot Films
**Screening Copy:** Perfect Shot Films
**Involved TV Channel:** ZDF

**Katharina von Schroeder:**
My Globe is Broken in Rwanda (2010)
The Red Dress – African Photographers (2013)
Nigerian Monarchs – African Photographers (2013)
Sowjet Bruce Lees (2014)
**Florian Schewe:**
Moharram (2005)
Tohuus (2006)
Tim (fiction, 2007)
Amiland (2008)
Lebendkontrolle (fiction, 2010)
Wiener Ecke Manteuffel (2014)

In November 1990, a 10-year-old boy named Agel got an AK-47 in his hands for the first time. He was subsequently trained as a fighting machine in the struggle for an independent South Sudan. Along the way, he lost countless friends and family members. After his time as a child soldier, Agel made it to Australia by way of Kenya, and now he is a free man and back in a newly independent South Sudan. As captain of the national basketball team there, he sees how the fragile democracy of the youngest country in the world is being reflected in his players. In the first game against Uganda, the multitude of coaches along the sidelines leads to a comical yet meaningful confusion about responsibilities within the team. Filmmakers Katharina von Schroeder and Florian Schewe followed Agel for two years, from his country's independence until the manifestation of new tensions. We see Agel as a basketball player and as a founder of an NGO, with which he seeks to provide remote areas with clean drinking water. He is constantly on the road, driving through the mud in a country without infrastructure. Meanwhile, he shares his clear vision for the future of his traumatized country, but tensions between various ethnic groups aren't exactly helping matters. Will Agel pick up arms again for the first time since when he was a boy?

Wat is de overeenkomst tussen

# Van Gogh & Vermeer?

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# NON-COMPETITIVE PROGRAMS

## Paradocs

The “periphery” of the documentary genre takes center stage in the Paradocs program. It showcases what is going on beyond the frame of traditional documentary filmmaking, on the borders between film and visual arts, truth and fiction, and narrative and design. This year, Paradocs is presenting 10 films.

# Beep

Kyung-man Kim

Although North Korea might be the champ of demagogy, its neighbor South Korea is a worthy opponent. This collage of astonishing anti-communist propaganda from South Korea exposes the collective fear of its northern counterpart; their roles appear to be reversed. In voice-over we hear the narrator from an educational government film, while the beeps punctuating the sections create a sense of urgency and evoke associations with censorship. What would South Korea be, wonders filmmaker Kyungman Kim, without its hatred for its neighbors? He demonstrates the potency of hate propaganda through the story of Seungbok Lee as told in official propaganda films, news reports, and archive footage from the 1960s to the 1980s. This 10-year-old boy was supposedly killed in the late 1960s by North Korean soldiers because he was anti-communist. In a series of highly improbable scenes, the South Korean government seizes upon this event to unleash an unprecedented campaign that feeds glorification of this "martyr" and hatred of North Korea. In a surreal wave of mass hysteria, statues of the child appear, museums and scale models are erected, and schools and TV programs are dominated by the words of Seungbok Lee. A fascinating overview of the influence of propaganda and media on political perceptions.

**South Korea, 2014**
**DCP, color / black-and-white, 10 min**

**Director:** Kyung-man Kim
**Editing:** Kyung-man Kim
**Sound:** Eunha Koh
**Production:** Un-seong Yoo
**Screening Copy:** Kyung-man Kim

**Kyung-man Kim:**
Long Live His Majesty (2002)
Things that We Shouldn't Do (2003)
The Structure of Goliath (2006)
The Fool Doesn't Catch a Cold (2008)
An Escalator in Word Order (2011)
Destruction of Time (2013)

# The Breath

## De Schnuuf

Fabian Kaiser

In an unreal, abstract environment, safely wrapped-up members of the voluntary fire department train for the moment they are called out. On treadmills and moving ladders in a concrete cellar, men wearing orange suits and oxygen tanks work on their condition in a kind of silent ballet, the silence punctuated only by their rhythmic breathing. In the factory building where a fire is raging it is dark – there are flashes of light, and a fire glows in the distance. The firefighters move slowly, like Martians across unknown terrain. All they can hear is their own breathing, and their fear becomes palpable. Does the suit offer sufficient protection? How heavy are those oxygen tanks? Above the monitors in the control room, all that can be seen are the peering eyes of an officer following the maneuvers on flickering screens. It is only when the big helmets have been removed and the whole team is standing in the shower that their vulnerability becomes visible: the anonymous suits become flesh-and-blood people. This oppressive, silent visual poem is an illustration of the sensory experience of firefighting. With limited vision, little freedom of movement and danger lurking around every corner, the rhythm of the breathing apparatus is all that counts.

**Switzerland, 2014**
**DCP, color, 11 min**

**Director:** Fabian Kaiser
**Cinematography:** Kevin Rodriguez
**Screenplay:** Fabian Kaiser
**Editing:** Fabienne Andreoli
**Sound:** Remie Blaser
**Music:** Can Isik
**Production:** Filippo Bonacci for Hochschule für Gestaltung und Kunst Zürich
**Screening Copy:** Hochschule für Gestaltung und Kunst Zürich

**Fabian Kaiser:**
directing debut

# Cats in Riga

Jon Bang Carlsen

**WORLD PREMIERE**

This view of the Latvian capital through cats' eyes and ears adds a new perspective on news reports. The camera focuses not on the human population, but on the felines in Riga's streets, houses and offices. While TV reports concentrate on the encroaching threat of Russia, the cats purr, sniff and yawn. There are cats in apartment blocks, government buildings and on the mayor's conference table. There are hordes of silent witnesses all over the place, looking like they're keeping a sharp eye on what's going on around them. The only sound that interrupts the constant background TV noise and the hum of humanity comes when a musical cat parades on piano keys. We visit a cat exhibition and a pet salon, and attend a commemoration service and a political gathering, but scenes in which a mouse is found or a dog has to be avoided seem more important. From highly original camera angles we see a leaky shower providing a challenge to a thirsty cat, and a staircase transformed into a labyrinth. The everyday sound of footsteps is a mystery to the ears of a cat. This experimental ode to cathood plays with the notion of subjectivity, with the shift in perspective encouraging viewers to reflect on their own perception of reality.

**Latvia, 2014**
**DCP, color, 15 min**

**Director:** Jon Bang Carlsen
**Cinematography:** Valdis Celmins
**Screenplay:** Jon Bang Carlsen
**Editing:** Jon Bang Carlsen
**Sound:** Arvids Celmalis, Aleksandrs Vaicahovskis
**Production:** Antra Gaile for Mistrus Media
**Screening Copy:** Mistrus Media

**Jon Bang Carlsen:**
Dejlig er den himmel blå (1976), En fisker i Hanstholm (fiction, 1977), Jenny (1977), Hotel of the Stars (fiction, 1981), Time Out (fiction, 1988), Baby Doll (fiction, 1988), Singing Sunset (1990), Livet skal leves (1994), Carmen & Babyface (fiction, 1995), It's Now or Never (1996), Min Irske Dagbog (1996), Through Irish Eyes (1997), My African Diary (1999), Addicted to Solitude (1999), Portræt af gud (2001), En gammel bamses fortælling (2003), Blinde Angles (2007), Purity Beats Everything (2007), In the Name of Love (2012), Just the Right Amount of Violence (2013), Nothing Ever Ends (2014) a.o.

# Kookaburra Love

Sjoerd Oostrik

We don't know what Sophie and David look like. They never lay eyes on one another, either – at least not during the conversations we, the film's audience, get to see. The love story between "Mouse" and "Rogue" unfolds in a series of Whatsapp messages – the whole back-and-forth, from the initial digital flirts to the first minor annoyances and tensions, which finally lead to a break-up. A voice-over reads aloud the intimate messages from David and Sophie in a businesslike tone, while on the screen we see provocative, shocking images taken from news reports, or detailed shots filmed painfully slowly. Some of these show well-known riots that have taken place thanks to the same instant Whatsapp or Facebook messaging, such as a massive brawl on the beach at Hook of Holland. This poetic, experimental presentation of a deteriorating relationship is by no means an indictment of new media, however; alongside their communication by Whatsapp, the protagonists have personal contact as well. What gives a stimulating, scarily recognizable charge to this modern romantic epistolary exchange is the pregnant silence of an unanswered message, the sudden acceleration of reactions when love ignites, or the increasingly noncommittal tone of the messages. And the messages' supposedly ephemeral nature does nothing to diminish their intensity.

**The Netherlands, 2013**
**DCP, color / black-and-white, 19 min**

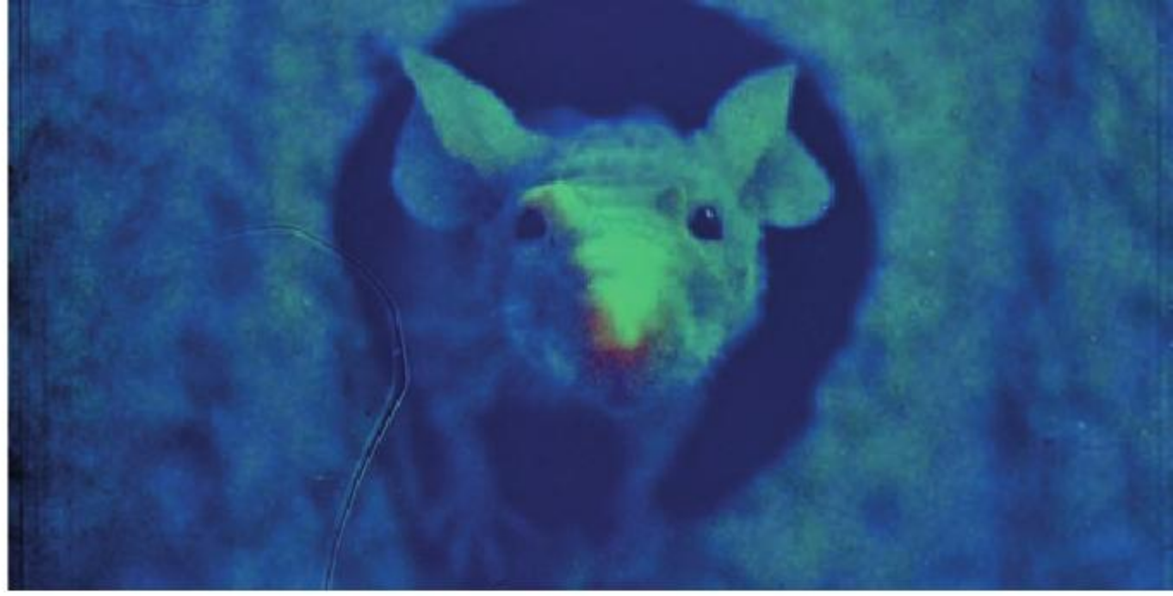
**Director:** Sjoerd Oostrik
**Cinematography:** Tim Kerbosch
**Editing:** Patrick Schonewille
**Sound:** Lennert Hunfeld
**Music:** Mihkel Zilmer
**Production:** Gijs Kerbosch for 100% Halal
**Executive Production:** Maarten Hoedemaekers for 100% Halal
**Screening Copy:** 100% Halal

**Sjoerd Oostrik:**
Little Mo (2012)
Youth of Today (2012)

# Laborat

## Guillaume Cailleau

In a cancer research center in Berlin, a film crew records experiments being performed on mice. The mice undergo a range of measurements and, in extreme close-ups, we see them being operated on, getting injections or being led under a scanner. The rise and fall of a mouse's chest, a stretched-out mouse leg or a close-up of the red nose cause involuntary associations with pets. We don't know whether it's always the same mouse or many different ones: these lab animals are totally interchangeable. Discomfort is far too weak a word for the feelings evoked when watching these highly detailed recordings of vivisection: a strong stomach is certainly recommended. The analogue filming method gives the images a 1980s look; only the presence of ultramodern laboratory equipment reveals that this film was in fact made recently. The filmmakers, who avoid polemics and sentimentality, also show their own preparations as they try out different sound and image settings, making the whole thing an experiment within an experiment. The silent images are only occasionally interrupted by directions from the filmmakers, making the whole situation even more abstract, clinical and oppressive.



**Germany, 2014**
**DCP, color / black-and-white, 22 min**

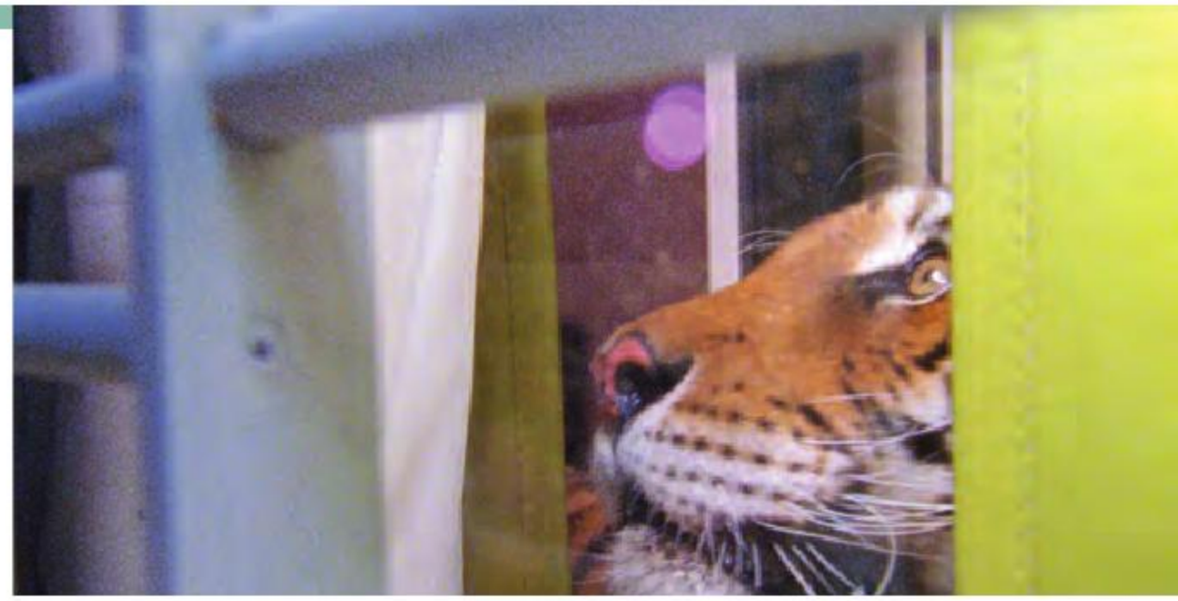
**Director:** Guillaume Cailleau
**Cinematography:** Michel Balagué, Guillaume Cailleau
**Screenplay:** Guillaume Cailleau, Hanna Slak
**Editing:** Hanna Slak
**Sound:** Kai Nicholas Theissen
**Music:** Werner Dafeldecker
**Production:** Guillaume Cailleau for CaSk Films
**World Sales/Screening Copy:** Light Cone

**Guillaume Cailleau:**
Blitzkrieg (2008)
Through H(i)J (2009)
**Guillaume Cailleau & Ben Russell:**
Austerity Measures (2012)

# Ming of Harlem – Twenty One Storeys in the Air

## Phillip Warnell

When Antoine Yates entered a New York hospital with a large bite wound in 2003, the staff alerted the police because the wound appeared to be caused by something bigger than the pit bull Yates described. They were right: in his fifth floor apartment in Harlem, the police found Ming, an adult Bengal tiger. And in one of the rooms lived an adult alligator by the name of Al. *Living outside their names / outside the languages that name them / these names that roar and gape / these sharp-toothed names*. This poem written especially for the film expresses the sense of friction at the heart of the tale: the apparently irreconcilable realities of the giant predator within the walls of the apartment and the man, one imagines, reading the paper and doing the dishes. Filmmaker Phillip Warnell makes this friction palpable in a 20-minute section in the middle of the film. Yates also gets an opportunity to talk about his life and his bizarre cohabitation with his pets. In one of the final scenes, it suddenly becomes clear what he was looking for with Ming and Al.



**UK, Belgium, USA, 2014**
**DCP, color, 71 min**

**Director:** Phillip Warnell
**Cinematography:** David Raedeker
**Editing:** Phillip Warnell, Chiara Armentano
**Sound:** Hildur Gudnadóttir, Emmet O'Donnell
**Production:** Phillip Warnell for Big Other Films, Madeleine Molyneaux for Picture Palace Pictures
**Screening Copy:** Big Other Films

**Awards:** Prix Georges de Beauregard FID International Film Festival Marseille

**Phillip Warnell:**
The Electric Hare (1994)
The Girl with the X-Ray Eyes (2008)
Outlandish: Strange Foreign Bodies (2009)
I First Saw the Light (2012)

**www.phillipwarnell.com**

# Moments of Silence

## Mats Bigert, Lars Bergström

**Sweden, 2014**
**DCP, color / black-and-white, 14 min**

**Director:** Mats Bigert, Lars Bergström
**Editing:** Dino Jonsäter
**Production:** Mats Bigert for Bigert & Bergström
**Screening Copy:** Swedish Film Institute
**Involved TV Channel:** SVT

**Mats Bigert & Lars Bergström:**
Last Supper (2005)
Life Extended (2008)
The Mouse (2011)
The Weather War (2012)

The world isn't always in motion. There are times when the chaos disappears, times that usually last only minutes. Pedestrians stand still, road traffic stops at the side of the road and everyone turns their attention to a single thought: remembrance of the dead. Out of respect for the lives of others, the living pause their own lives for a moment. *Moments of Silence* gathers together a series of these moments to create a memorial to collective memory. In Central Park following the murder of John Lennon in 1980, in Stockholm after the murder of Olaf Palme in 1986, in Istanbul at the remembrance of Mustafa Kemal Atatürk, and in Japan after the earthquake, tsunami and nuclear catastrophe in 2011, we witness the shared moments of silence that transcend culture and era. These moments serve the collective need for a shared memory of tragedies affecting humankind, so that loss and grief can be acknowledged and digested. But these scenes of almost ritualistic behavior of silent crowds also show that, when faced with adversity, we are indomitable – we have no choice but to carry on.

# RekonGrodek

## Devin Horan, Margherita Malerba

**WORLD PREMIERE**

**Germany, Poland, 2014**
**DCP, color / black-and-white, 18 min**

**Director:** Devin Horan, Margherita Malerba
**Cinematography:** Devin Horan, Margherita Malerba
**Editing:** Devin Horan, Margherita Malerba
**Sound:** Margherita Malerba
**Production:** Devin Horan
**Screening Copy:** Devin Horan

**Devin Horan:**
Boundary (2009)
Late and Deep (2011)
**devinhoran.carbonmade.com**
**Margherita Malerba:**
directing debut

*RekonGrodek* is the first in a series of experimental films about Austrian expressionist poet and pharmacist Georg Trakl, who died at 27 amidst the horrors of war in 1914. A pulsating soundtrack intensifies a maelstrom of images, suddenly accelerating, then interrupted. Images of love and pain flash past as in a trance: a face as a screaming landscape that appears and disappears in sequences combining archive footage with excerpts from stories. The Grodek of the title was the place in Ukraine where Trakl was stationed during World War I, when he was driven into an exceptionally severe depression by the misery surrounding him and attempted suicide. Initially he was unsuccessful, but shortly afterwards he died of a self-administered cocaine overdose in a hospital in Krakow. "Grodek" is also one of Trakl's last poems, written in Krakow.

# Substanz

Sebastian Mez

A desolate, deserted landscape in which metal, stone and dust merge and bodies walk around like spirits. This is Japan in 2011, three weeks after the earthquake, tsunami and the nuclear disaster. The camera looks through the eyes of filmmaker Sebastian Mez, confused, grabbing random images that later on, during the editing, tumble over each other and refuse to stand still. It's a catastrophic collage of continuous gray because everything is covered in dust. And among all those pictures, death is hanging around. Buildings look like collapsed miniatures. Soldiers and cranes are cleaning up the debris. There are faces in demonstrations against nuclear energy, newsreaders, a nocturnal journey, the neon lights of a city that is still standing. Each selection of images is random, so what do they show after a disaster? Do they reduce the distance to reality? Do they create order? Do they reveal the reality? By overlapping images and sounds, *Substanz* lets the viewer get lost just as Mez did in 2011 in the chaos of an unknown country that has declared a state of emergency. Paradoxically, of all possible orderings of the images, a montage like this could very well be the most truthful.

**Germany, 2014**
**DCP, color, 15 min**

**Director:** Sebastian Mez
**Cinematography:** Sebastian Mez
**Editing:** Sebastian Mez
**Sound:** Sebastian Mez
**Production:** Sebastian Mez for Levitate Films
**Screening Copy:** Levitate Films

**Sebastian Mez:**
Clean Up (2008)
Perceptio (2008)
Remember How to Fly (2009)
Brasa (2010)
A Letter from Germany (2011)
Metamorphosen (2013)

**www.sebastianmez.com**

# Under the Atmosphere

Mike Stoltz

**EUROPEAN PREMIERE**

"Referring to the narrowness of the peninsula, they claimed it would not be able to withstand such a great explosion and would be blown to pieces the moment the cannon was fired. 'Then let it be blown to pieces,' the Floridians replied." In 1865, Jules Verne wrote those words in *From the Earth to the Moon,* in which Florida was the launch site for a lunar voyage. A century later it has become a reality, as NASA launches one rocket after another from the peninsula and man's dreams of space travel have come true. Filmmaker Mike Stoltz mirrors Verne's historical and prophetic words to images of today: old missiles are set up as monuments and memories, a band plays a bit out of tune and a landscape still carries the shockwaves of the launches. Past and present serve as each other's slightly distorted soundtrack. And what will the future bring? Stoltz has the different eras look at and comment on each other, as in a shot reverse shot between the present and the past.

**USA, 2014**
**16mm, color, 15 min**

**Director:** Mike Stoltz
**Cinematography:** Mike Stoltz
**Editing:** Mike Stoltz
**Production/Screening Copy:** Mike Stoltz

**Mike Stoltz:**
In Between (2010)
Ten Notes on a Summer's Day (2012)
With Pluses and Minuses (2013)

**www.mikestoltz.org**

# NON-COMPETITIVE PROGRAMS
## Music Documentary

From portraits of legendary musicians and rising talents to documents of life on the road, these documentaries live and breathe for music. This year the festival is screening 16 films in this program section, selected in collaboration with Amsterdam cultural center Melkweg. Several screenings are accompanied by concerts, and the films are eligible for the IDFA Melkweg Music Documentary Audience Award, consisting of a cash prize of €2,500.

One film, *Nas: Time Is Illmatic*, has also been selected for the IDFA DOC U Competition (see page 93).

Music Documentary

# Austin to Boston

James Marcus Haney

**EUROPEAN PREMIERE**

Singer-songwriter Gill Landry tellingly sums it up in the voice-over: "What drew me into this trip was the ridiculousness of it." He's talking about the road trip he took together with four popular bands: Ben Howard, The Staves, Nathaniel Rateliff and Bear's Den. The plan was to go from Austin to Boston in two weeks, with each band traveling in a dilapidated Volkswagen camper, and almost each evening along the way they would play a gig. The pleasure shared by the more than 20-strong group absolutely bursts from the screen. The fast-edit, music video-style shots show the young performers having fun on the guitar behind the steering wheel, playing basketball with local kids and having a high-spirited snowball fight. And, of course, there's plenty of practicing together – on a wooden veranda or hanging out in Central Park. These scenes are peppered with grainy shots of the caravan of buses, taking us back to the music-filled atmosphere of the 1960s. Each night brings an intimate concert performed by the musicians, and Nathaniel Rateliff's voice sounds even deeper after discussing his not-so-carefree childhood. As the trip progresses, the musicians grow closer. But fatigue strikes, too, and the inevitable question arises: Why are they actually doing this?

**USA, UK, Australia, 2014**
**DCP, color, 72 min**

**Director:** James Marcus Haney
**Cinematography:** Ty Johnson, James Marcus Haney, Cid Salcido, Kelly Teacher
**Editing:** Kitty Green, Ty Johnson
**Sound:** Timothy Dutch Vannette
**Narrator:** Gill Landry
**Production:** Ty Johnson for Sideshow Alley
**Executive Production:** Ben Lovett for Communion Music
**Screening Copy:** Sideshow Alley
**Website:** www.austintobostonfilm.com

**James Marcus Haney:**
No Cameras Allowed (2014)

**www.jamesmarcushaney.com**

# The Breath of the Orchestra

## Sekret orkiestry

Katarzyna Kasica

**INTERNATIONAL PREMIERE**

Considered by many to be a genius, the recently deceased Dutch conductor Frans Brüggen founded the Orchestra of the 18th Century in 1981. The musicians – all of them specialists in the music of the 18th and early 19th centuries – play on original instruments from that era or copies of these in order to get as close as possible to what the composers intended. According to one of the musicians, they are seeking to push the limits of what's possible in music. Pieced together from conversations with the Maestro, co-founder Sieuwert Verster and musicians, as well as recordings from rehearsals and concerts in the Chopin and his Europe Festival in Warsaw, Katarzyna Kasica's intimate film conveys the unique ambience of the work and friendship of this exceptional group of people, bound by their passion and joy in experiencing music together. As a conductor, the shy Brüggen is no lion-tamer, but rather a gentle magician who inspires the orchestra by telling a story or describing a metaphor for each piece of music. The interviews are fleshed out with footage from a rehearsal with famous pianists Martha Argerich and Maria João Pires, and performances of Chopin's *Piano Concerto No. 1* and *Grande fantaisie sur des airs polonais*.

**Poland, 2014**
**DCP, color / black-and-white, 45 min**

**Director:** Katarzyna Kasica
**Cinematography:** Malgorzata Szylak, Slawomir Berganski
**Screenplay:** Katarzyna Kasica, Agata Mierzejewska
**Editing:** Agnieszka Glinska
**Sound:** Agata Chodyra, Anna Rok
**Production:** Stanislaw Leszczynski for The Fryderyk Chopin Institute
**Screening Copy:** The Fryderyk Chopin Institute

**Katarzyna Kasica:**
directing debut

Music Documentary

# The Case of the Three Sided Dream

Adam Kahan

**INTERNATIONAL PREMIERE**

**USA, 2014**
**DCP, color / black-and-white, 87 min**

**Director:** Adam Kahan
**Cinematography:** Alex Baev
**Editing:** Adam Kahan, Olivia Barratier
**Sound:** Sasha Mandel
**Music:** Rahsaan Roland Kirk
**Production:** Adam Kahan
**Screening Copy:** Adam Kahan

**Adam Kahan:**
Art in Progress: Fred Tomaselli (2005)
Art in Progress: Urs Fischer (2006)
Art in Progress: Andres Serrano (2007)

"The nose knows" is one of the pithy sayings of flamboyant jazz wunderkind Rahsaan Roland Kirk (1935-1977). The words roll across the screen in ornate, flaming letters – in fact, *The Case of the Three Sided Dream* regularly presents such text fragments graphically on the screen. During long improvisations, Rahsaan – the name came to him in a dream – sometimes played three wind instruments at the same time, including with his nose. He was blinded by eye drops shortly after he was born, although he preferred to refer to himself as "a man that doesn't see too well." But he was blessed with a silver tongue; a fellow musician noted that, when onstage, Rahsaan liked to talk to the audience, more so than the other masters of jazz – a genre Rahsaan referred to as "black classical music." The life story of this exceptional man is told by members of Rahsaan's entourage, including colleagues, his widow and his son. Their stories are interspersed with short animations and archive footage, including from the *Ed Sullivan Show* and the Montreux Jazz Festival. In this way, we get a virtuoso portrait of a contrary figure: a fanatical collector of animal sounds, believer in an eccentric "religion of dreams" and champion of civil rights for African Americans – which resulted in the composition of a piece of music called *Blacknuss* that only uses the black piano keys.

# Dominguinhos

Eduardo Nazarian, Joaquim Castro, Mariana Aydar

**Brazil, 2014**
**DCP, color / black-and-white, 86 min**

**Director:** Eduardo Nazarian, Joaquim Castro, Mariana Aydar
**Cinematography:** Pedro Urano, Tiago Tambelli
**Editing:** Joaquim Castro
**Sound:** Edson Secco, Joaquim Castro
**Production:** Deborah Osborn & Gilberto Topczewski & Felipe Briso for bigBonsai Produces
**Screening Copy:** bigBonsai Produces
**Involved TV Channels:** Canal Curtal, TV Cultura

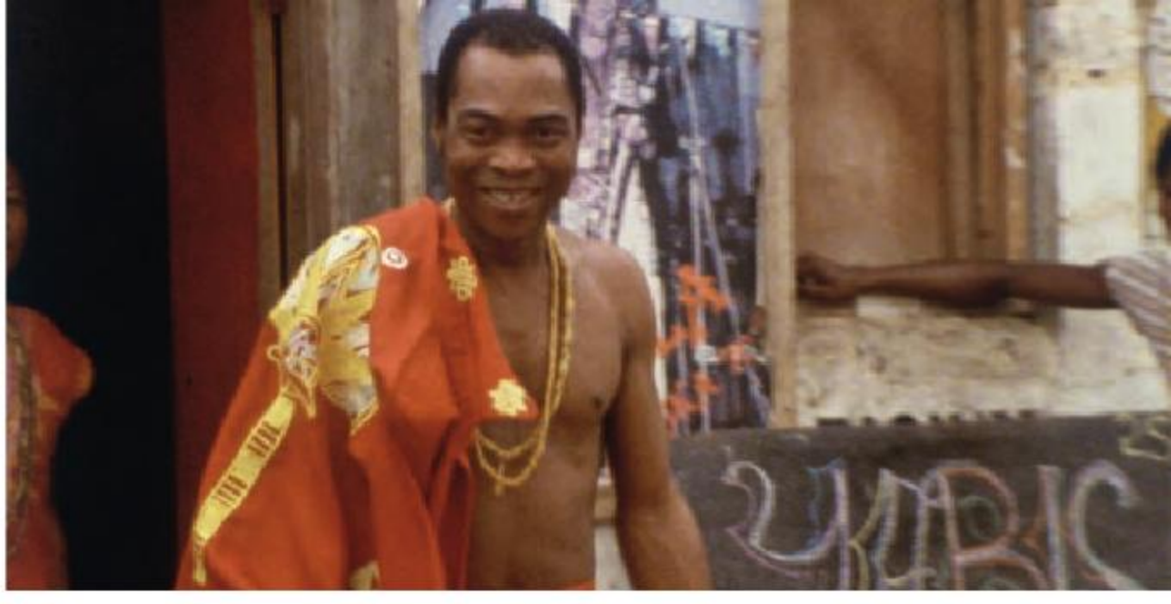
**Eduardo Nazarian:**
directing debut
**Joaquin Castro:**
directing debut
**Mariana Aydar:**
directing debut

In July 2013, Brazilian accordion virtuoso, composer and singer Dominguinhos died at the age of 72. Dominguinhos, who early in his career was known as Neném do acordion (son of the accordion), was an ardent advocate of traditional Brazilian music. Alongside popular rhythms such as samba, conga, chachacha and beguine, he also played less widespread musical styles such as choro. His great passion was baião, from the region where he was born – a style born of native and colonial influences from the turbulent history of Brazil. In a dreamlike, impressionist montage of archive footage, concert recordings and interviews, we get an impression of a man whose life was dominated by music from start to finish. The soundtrack features cheerful, narrative, at times highly poetic and melancholic songs that cover every possible facet of life. Starting out as a performer mainly in nightclubs, as his fame grew he became a well-loved figure on the bigger stages as well. He played with Brazilian greats such as Luiz Gonzaga, Caetano Veloso, Gilberto Gil, Gal Costa, Zé Ramalho, Toquinho and Maria Bethânia. Although his star also rose outside of Brazil and he was asked to perform in Europe, his international career was limited: his fear of flying meant he performed only on the continent of South America.

# Finding Fela

Alex Gibney

Afrobeat is a potent and infectious mix of funk, jazz, highlife and traditional Yoruba percussion. The genre's originator was the Nigerian singer and saxophonist Fela Kuti, and it was the ideal medium for him to denounce the corruption and dictatorial tendencies of the Nigerian government. The price he had to pay was high, because between the 1970s and his AIDS-related death in 1997, he was arrested 200 times, his home was set on fire and his mother was murdered. But he never gave up. The Broadway musical *Fela!* produced by Jay-Z and Will Smith catapulted Kuti to posthumous global stardom. Preparations for the musical form the framework for *Finding Fela*, with original concert footage intercut with Kuti's contemporaries and kindred spirits including Paul McCartney and The Roots' drummer Questlove, as well as his sons, daughters, band members and managers. And of course there are appearances from Fela himself, often wearing nothing more than underpants, with a fat joint never far away. As in Alex Gibney's earlier documentaries about the cyclist Lance Armstrong, Wikileaks chief Julian Assange and scandal-ridden governor Eliot Spitzer, the director doesn't shy away from his subject's less positive traits, taking the time to focus on Kuti's regressive ideas on women's emancipation and the stubborn denial of his fatal disease. This is a portrayal of the man and a celebration of the myth.



**USA, 2014**
**DCP, color, 119 min**

**Director:** Alex Gibney
**Cinematography:** Maryse Alberti
**Editing:** Lindy Jankura
**Music:** Fela Anikulapo-Kuti
**Production:** Jack Gulick & Alex Gibney for Jigsaw Productions
**Executive Production:** Ruth Hendel, Stephen Hendel
**World Sales/Screening Copy:** Dogwoof
**Website:** www.findingfela.com

**Awards:** Best Film Canadian Music Week Film Fest

**Alex Gibney:**
Behind Those Eyes (2005), Enron: The Smartest Guys in the Room (2005), Taxi to the Dark Side (2007), Gonzo: The Life and Work of Dr. Hunter S. Thompson (2008), Client 9: The Rise and Fall of Eliot Spitzer (2010), My Trip to Al-Qaeda (2010), Casino Jack and the United States of Money (2010), The Last Gladiators (2011), Magic Trip (2011), Catching Hell (2011), Mea Maxima Culpa: Silence in the House of God (2012), Park Avenue: Money, Power & the American Dream (2012), We Steal Secrets: The Story of WikiLeaks (2013), The Armstrong Lie (2013), Mr. Dynamite: The Rise of James Brown (2014)

# Heaven Adores You

Nickolas Rossi

"I'll never be a big rock star. Not that I try to avoid anything. But I am the wrong kind of person to be really big and famous," says singer-songwriter Elliot Smith in a TV interview. *Heaven Adores You* seems to be suggesting that perhaps he was right. Over the 90-minute course of the film, friends, family and colleagues from the music world talk about the Elliot they knew before he became famous for his soundtrack for *Good Will Hunting*, about the course his life took afterwards, and about how it affected him. Following success with his band Heatmiser in Portland, Smith left for New York where he became a big rock star after all. In 2003, he was found dead in his apartment in Los Angeles. The interviews are intercut with tranquil, evocative shots of streets, buildings, roads and nature, a meditative series of aerial shots of cities, endless rows of green treetops and close-ups of industrial settings, all accompanied by Elliot Smith's folk-punk music and his gentle, fragile singing voice. That fragility was also his strength, and he was much loved for it. We see how all the people around Smith held a special place in their hearts for him. At the end, Elliot sings for them: "All I want now is happiness for you and me."

**USA, 2014**
**DCP, color / black-and-white, 104 min**

**Director:** Nickolas Rossi
**Cinematography:** Nickolas Rossi, Jeremiah Gurzi
**Editing:** Nickolas Rossi, Eli Olson
**Music:** Kevin Moyer
**Production:** Marc Smolowitz for 13th Gen, Jeremiah Gurzi & Kevin Moyer & Nickolas Rossi for Heaven Adores You
**Executive Production:** Charles J. Akin, Noah Lang, Wesley Hirni, Haroula Rose, Erick Paulson
**Screening Copy:** 13th Gen
**Website:** www.heavenadoresyou.com

**Nickolas Rossi:**
directing debut

# Keep on Keepin' on

## Alan Hicks

**USA, 2014**
**DCP, color / black-and-white, 84 min**

**Director:** Alan Hicks
**Cinematography:** Adam Hart
**Editing:** Davis Coombe
**Music:** Justin Kauflin
**Production:** Paula DuPré Pesmen for Absolute Clay Productions, Quincy Jones for Quincy Jones Productions
**Executive Production:** Alan Hicks & Adam Hart for Absolute Clay Productions, Adam Fell for Quincy Jones Productions, David Skinner & Tom Gorai for ShadowCatcher Entertainment
**World Sales:** Submarine Entertainment
**Screening Copy:** RADiUS-TWC
**Website:** www.keeponkeepinon.com

**Alan Hicks:**
directing debut

**Awards:** Heineken Audience Award Tribeca Film Festival, Best New Documentary Director Tribeca Film Festival, Audience Award Seattle International Film Festival, Audience Favorite Documentary Aspen Film, The John Schlesinger Award Provincetown Film Festival, Best New Filmmaker Boulder International Film Festival, People's Choice Award Boulder International Film Festival, Vimeo Audience Award Documentary Feature Tallgrass Film Festival

Clark Terry (b. 1920) is one of the all-time jazz greats. Although the famous trumpet player is no longer able to perform live, he does everything in his power to pass on his skills to a new generation. Just like he used to do in between performances for a young Quincy Jones. His student Justin Kauflin has been blind from an early age, but he is determined to become a successful pianist with Terry's help. A deep friendship develops between the student and his teacher. Even the increasing deterioration of Terry's health doesn't stop him from jamming with the young Kauflin, singing and talking about music deep into the night. The documentary gives us insight, including footage of times long gone, into Terry's musical past, crammed with big names like Miles Davis and Billie Holiday. While Terry is in the hospital, his health failing even more, Kauflin is selected to compete in a major music competition. With Terry's wise words in his mind – and wearing a pair of his lucky socks – Kauflin gives it his best shot. *Keep on Keepin' on* is a film about perseverance, faith and having confidence in yourself and others.

# Mr. Dynamite: The Rise of James Brown

## Alex Gibney

**USA, 2014**
**DCP, color / black-and-white, 120 min**

**Director:** Alex Gibney
**Cinematography:** Maryse Alberti, Antonio Rossi
**Editing:** Geeta Gandbhir
**Production:** Mick Jagger & Victoria Pearman for Jagged Films, Peter Afterman for Inaudible Productions, Blair Foster for Jigsaw Productions
**Executive Production:** Alex Gibney for Jigsaw Productions, Dan Brooks, Eric Weider, Mike Singer
**Screening Copy:** Jigsaw Productions
**Involved TV Channel:** HBO

**Alex Gibney:**
Behind Those Eyes (2005), Enron: The Smartest Guys in the Room (2005), Taxi to the Dark Side (2007), Gonzo: The Life and Work of Dr. Hunter S. Thompson (2008), Client 9: The Rise and Fall of Eliot Spitzer (2010), My Trip to Al-Qaeda (2010), Casino Jack and the United States of Money (2010), Mea Maxima Culpa: Silence in the House of God (2012), We Steal Secrets: The Story of WikiLeaks (2013), The Armstrong Lie (2013), Finding Fela (2014) a.o.

The godfather of funk and soul James Brown was known in the 1960s and 1970s as the hardest working man in show business, thanks in part to a troubled youth of poverty and neglect. His suffering combined with his exceptional talent and tenacity to create a potent fuel. Directed by Alex Gibney (*Enron: The Smartest Guys in the Room*, *Gonzo: The Life and Work of Dr. Hunter S. Thompson*) and co-produced by Mick Jagger, this documentary uses words, images and music to show how James Brown grew into such a formidable musician. There are archive interviews with the artist himself, and recent interviews with members of his band the Famous Flames as well as prominent musicians and producers. How did Brown go about developing his music and image? What was he like behind the scenes? And how did the star manage to gain acceptance among white audiences in an era when the music scene was completely segregated? How did he tackle racial issues at the time, both personally and as an artist? The wide range of archive footage – including many performances and studio sessions that have never been seen before – gets right to the funky soul of this influential and iconic American figure.

# Nas: Time Is Illmatic

One9

The New York rapper Nas grew up in Queensbridge: counting almost 7,000 residents, it's the largest and most infamous housing project in the United States. A place where dodging stray bullets was a part of everyday life, and where young peoples' futures faced threats from many sides: if the trigger-happy cops or drug dealers didn't get you, the incompetent teachers might. Influenced by his musically gifted father, jazz musician Olu Dara, young Nas – born Nasir Jones in 1973 – started to make socially aware hip-hop. After leaving school at 14, he entered the rap scene with his friend and neighbor Ill Will. When Ill Will was killed by a stray bullet, Nas decided to focus on music. At the time, the charts were dominated by lightweight R&B and danceable hip-hop; Nas gave a voice and a face to his generation of black youth from Queens. His first record *Illmatic* was released in 1994 and immediately became a milestone for the socially and politically aware stream of urban hip-hop. The film follows Nas in his old neighborhood and features interviews with his father, friends and colleagues from the music business. At the same time, this musical biopic is an engaging portrait of the "ghetto" in Queens, and the demotivating lives of its residents.

**USA, 2014**
**DCP, color / black-and-white, 74 min**

**Director:** One9
**Cinematography:** Frank Larson
**Screenplay:** Erik Parker
**Editing:** One9, David Zieff, John Kane
**Sound:** Donny Tam
**Music:** Brian Satz
**Production:** Erik Parker & One9 & Anthony Saleh for ILLA Films
**World Sales:** Submarine Entertainment
**Screening Copy:** ILLA Films
**Website:** www.timeisillmatic.com

**One9:**
directing debut

**Awards:** Candescent Award
Tribeca Film Institute

DOC U

# Paco de Lucía: A Journey

## Paco de Lucía: La búsqueda

Francisco Sanchez Varela

**INTERNATIONAL PREMIERE**

A lively chronicle of the career of the brilliant Andalusian guitarist Paco de Lucía, who died suddenly in February of this year at the age of 66. He conquered the world by pushing the boundaries of traditional flamenco. This film covers 60 years of musical exploration, and personal development – all the way from the first time the penniless young Paco picked up a guitar in his birth city of Algeciras to the creation of his final album *Canción Andaluza*. The backbone of the film is formed by several interviews with Paco recorded from 2010 to 2014, in which he talks about his lifelong journey of musical discovery and his deep bond with flamenco. Sometimes we see his expressive face, and other times we hear his voice over a treasure trove of archive footage of many early performances, and of legendary exponents of flamenco José Greco, Sabicas, Niño Ricardo and Bambino Camarón. There are also street scenes in the cities he visits and old photos brought to life using a special depth effect. Fellow musicians praise his perfectionism and creativity, one remarking that "He goes from a run like a machine gun to a delicate thrill without losing the beat: that's what I call controlling your emotions."

**Spain, 2014**
**DCP, color / black-and-white, 92 min**

**Director:** Francisco Sanchez Varela
**Cinematography:** Alejandro Garcia Flores, Carlos Garcia de Dios
**Editing:** Jose M.G. Moyano, Darío Garcia
**Music:** Paco de Lucia
**Narrator:** Paco de Lucia
**Production:** Casilda Varela Ampuero for Ziggurat Films
**Executive Production:** Anxo Rodriguez & Lucía Sánchez Varela for Ziggurat Films
**Screening Copy:** Ziggurat Films
**Involved TV Channel:** Telecinco Cinema
**Website:** www.pacodelucialabusqueda.com

**Francisco Sanchez Varela:**
directing debut

Music Documentary

# Paths Through the Labyrinth – The Composer Krzysztof Penderecki

## Wege durchs Labyrinth – Der Komponist Krzysztof Penderecki

Anna Schmidt

**INTERNATIONAL PREMIERE**

A portrait of the Polish composer Krzysztof Penderecki, who at the age of 81 is still traveling the world to conduct performances of his own music. Penderecki built his reputation as a Polish avant-garde composer in the 1960s, introducing a new form of music notation along the way, and he is still broadening his horizons to include other styles. There are appearances from Radiohead's guitarist Johnny Greenwood – who has written a modern adaptation of Penderecki's *Polymorphia* – as well as the Dutch violinist Janine Jansen and the Polish film director Andrzej Wajda, a longtime friend of the composer. Filmmaker Anna Schmidt follows Penderecki from Krakow to Munich, Vienna and then Leipzig, and we quickly learn that he isn't one to avoid conflict when his compositions are being rehearsed. Walking in the landscaped gardens of his Luslawice estate, where he has lived with his wife for decades, Penderecki discusses his sense of harmony and structure. These conversations about his life and search for new music ("For me, a maze is a symbol of the search") combine to form a multilayered portrait of the man whom the *Guardian* has described as "Poland's greatest living composer."

**Germany, Poland, 2013**
**DCP, color, 88 min**

**Director:** Anna Schmidt
**Cinematography:** Adam Bajerski, Stephan Boerger, Bogumil Godfrejow, Sebastian Hattop, Carsten Waldbauer
**Editing:** Thomas Wellmann, Steffen Herrmann
**Sound:** Christian Reiß, Thomas Chapman, Daniel Fischer, Johannes Doberenz
**Production:** Holm Taddiken & Ulli Pfau for EIKON Media
**Executive Production:** Marek Nowowiejski for Bow & Axe Entertainment
**World Sales:** C Major Entertainment
**Screening Copy:** EIKON Media
**Involved TV Channels:** MDR, TVP

**Anna Schmidt:**
Inspired by That Fervour – 400 Years of the State Orchestra Weimar (2000), The Royal Children (2001), Irish Oranges (2002), Mission Antarctica (2008), Tracking in Ruins – The Steel Mill of Maxhütte (2008), The 10 Commandments (2008), Tracking in Ruins: ORWO Wolfen (2010), The Raffael of the Pope. The Painter Michael Triegel (2011), Tracking in Ruins: Praktica-Cameras from Saxonia (2011), Verdis World (2013), Carl Philipp Emanuel Bach – A Musical Rebel (2014)
**Anna Schmidt & Dirk Schneider:**
White Glory and Big Plans (2006)

# The Possibilities Are Endless

James Hall, Edward Lovelace

**EUROPEAN PREMIERE**

"The possibilities are endless." This was one of the few coherent things (alongside "yes," "no" and "Grace Maxwell" – his wife's name) musician Edwyn Collins could still say following two strokes in 2005. The film starts with a brief excerpt from a talk show when Collins – former front man of Orange Juice and successful as a solo artist with the worldwide hit *A Girl Like You* – was still healthy. This is followed by flashes and spots, seemingly disjointed images accompanied by a faltering Collins in voice-over, explaining how he felt following the near-fatal brain hemorrhages. Parallel to Collins's remarkable recovery, the words and images in the film gradually start to show greater cohesion and clarity. "He was very far away," his wife and manager says in Helmsdale, Scotland, the place where the Collins family now lives and still works. Collins and Maxwell talk about their experiences with the strokes, what has changed and how they are coping. Their story is accompanied by excerpts of older and more recent concerts and the preparations for these, along with stunning footage of the Scottish landscape and scenes in which Collins's son Will reenacts how his young father met his mother, demonstrating the depth of their union in an extremely moving way.

**UK, 2014**
**DCP, color, 83 min**

**Director:** James Hall, Edward Lovelace
**Cinematography:** Richard Stewart
**Editing:** David Charap
**Music:** Edwyn Collins
**Production:** Julia Nottingham & Thomas Benski & Lucas Ochoa for Pulse Films
**Executive Production:** Beadie Finzi & Maxyne Franklin for Britdoc Foundation, Sam Sniderman for Pulse Films, Lucy Cohen
**Screening Copy:** Pulse Films
**Website:** www.thepossibilities.co.uk

**James Hall & Edward Lovelace:**
Werewolves Across America (2010)
**Edward Lovelace:**
Arts & Crafts (2009)

# This Lovely Shitty Life

## Dieses schöne Scheißleben

Doris Dörrie

Mariachi is Mexico's national musical tradition. It's a male-dominated culture: those women who do find their calling within it usually learned the trade from their fathers or grandfathers. At Plaza Garibaldi, the epicenter of mariachi in Mexico City, female musicians have to fight for their place. "I am a singer, not a whore," María del Carmen (aka Windy) regularly has to tell visitors to the square. But singing is her passion, and every evening she sets off for the square to generate income for herself, her daughter and her mother. In the meantime, the female pioneers of mariachi still perform. In the band Las Pioneras, women from the two most successful female mariachis of the 1950s and 1960s still perform. They look back wistfully at their era of glamour and fame – even if this fame sometimes brought less desirable consequences: jealous husbands, fathers forbidding them to perform, or working while far along in their pregnancy. Whether things are better for the mariachi musicians of today is debatable. In any case, they still sing about the same things: the hard life, death and love. *This Lovely Shitty Life* is an ode to this genre of music, which still warms hearts in spite of the harshness of life in Mexico.

**Germany, 2014**
**DCP, color, 86 min**

**Director:** Doris Dörrie
**Cinematography:** Daniel Schönauer, Doris Dörrie
**Editing:** Frank Müller
**Sound:** Daniel Seiler
**Production:** Helge Albers for Flying Moon Filmproduktion
**Co-Production:** Senator Film
**Screening Copy:** Flying Moon Filmproduktion
**Involved TV Channel:** WDR/ARTE
**Website:** www.quecarambaeslavida.com

**Doris Dörrie:**
The First Waltz (fiction, 1978), Paula aus Portugal (fiction, 1979), Straight Through the Heart (fiction, 1983), Men (fiction, 1985), Paradise (fiction, 1986), Me and Him (fiction, 1988), Money (fiction, 1989), Love in Germany (1989), Happy Birthday, Türke! (fiction,1992), Nobody Loves Me (fiction, 1994), Am I Beautiful? (fiction, 1998), Enlightenment Guaranteed (fiction, 2000), Naked (fiction, 2002), The Fisherman and His Wife (fiction, 2005), How to Cook Your Life ( 2007), Cherry Blossoms (fiction, 2008), The Hairdresser (fiction, 2010), Bliss (fiction, 2012), All Inclusive (fiction, 2014)

# We Are Twisted Fucking Sister!

Andrew Horn

**WORLD PREMIERE**

It's been 40 years since the formation of the band Twisted Sister, which started out as Grand Funk of Glam and NY Dolls of Metal. If you're wondering what that might mean, imagine boys wearing hot pants and lipstick, drinking like animals and blasting the roof off every club they played. These musicians' recollections of their glory days are so vivid it makes you want to take a leap back in time to the early 1970s club scene in and around New York City. Twisted Sister operated in the slipstream of bands such as The Who and upcoming greats including David Bowie, wreaking havoc onstage – from a vomiting competition to out-and-out destruction. Now well into their fifties, the band members dryly reconstruct their rise, fall and resurrection. The anecdotal structure of the film parallels the music itself, with staccato sequences of recollections from the band members. The punchline of each is followed by a short cut to black and the final strike of a drum or cymbal. This infectious film immerses the viewer in the distorted reality of a group that's very much alive and kicking, and still appearing at major festivals.

**Germany, USA, 2014**
**DCP, color, 137 min**

**Director:** Andrew Horn
**Cinematography:** Mark Daniels
**Screenplay:** Andrew Horn
**Editing:** Eric Schefter, Silke Botsch
**Production:** Andrew Horn for Andrew Horn Filmproduktion
**Screening Copy:** Andrew Horn Filmproduktion

**Andrew Horn:**
Doomed Love (fiction, 1986)
The Big Blue (fiction, 1988)
The Nomi Song (2004)

Music Documentary

# Who the Fuck Is Jett Rebel

Linda Hakeboom

**WORLD PREMIERE**

Nail polish, lipstick, jewelry: nothing is too much for Dutch musical wonder Jett Rebel. He draws audiences like a bona fide star, with the talent and charisma to match. His schedule is full of TV appearances, girls stand screaming in line, and in the meantime he works energetically on writing new songs. But all this is just the outside. Jett Rebel is an alter ego dreamed up by Jelte Tuinstra and his manager – Jett dares do everything that Jelte doesn't. His professional record company boss also joins in the contemplation of who and what exactly Jett Rebel is, what he can become and how far he can go. Although his star is rising, this candid portrait reveals that the person behind the image is still insecure. At home in his studio in the Dutch town of Soesterberg, musician Jelte Tuinstra is a shy twentysomething who has doubts about everything. Playing music and being Jett Rebel are his life raft. "When I'm performing, I'm more interesting, more self-assured. It's just a lot cooler being him." But when you're still growing up and developing your personality, how can you ensure that you don't become isolated behind a stage persona?

**The Netherlands, 2014**
**DCP, color, 57 min**

**Director:** Linda Hakeboom
**Cinematography:** Linda Hakeboom
**Screenplay:** Linda Hakeboom
**Editing:** Tim Roza, Linda Hakeboom
**Sound:** Jaim Sahuleka
**Music:** Jett Rebel
**Production:** Linda Hakeboom
**Screening Copy:** Linda Hakeboom
**Involved TV Channel:** VARA

**Linda Hakeboom:**
Whatever Forever: Douwe Bob (2013)
The Happy Sad Route (and a Comedian) (2013)

**www.lindahakeboom.nl**

# Wolflady

Daan Willekens

**WORLD PREMIERE**

"I spent my entire life looking for that one person who would help me." These are the words of 21-year-old Sharon Kovacs, an eccentric young Dutchwoman with a widely acclaimed singing voice. That one person turned out to be Oscar Holleman, the musician and producer who discovered the next Amy Winehouse in the young singer and went to work with her. Filmmaker Daan Willekens follows Kovacs and Holleman over the course of two hectic years, during which they travel around the world to achieve their musical goal. From the recording of the first songs in Cuba, through a contract meeting with a renowned record company in Hamburg, to their own studio where they compose and play against a backdrop of cigarette butts, bottles of vodka and record sleeves of Dutch legend Herman Brood. Meanwhile, the rambunctious and sensitive Kovacs – called "Wolflady" because of her fur capes, wigs and dark clothing – is also busy finishing school at the Rock City Institute in Eindhoven. This observational film not only shines a light on her fledgling career and her dealings with her producer, but also on her personal struggle with her turbulent childhood. Holleman also opens up, both in his contact with Kovacs and in short, supporting interviews.

**The Netherlands, 2014**
**DCP, color, 67 min**

**Director:** Daan Willekens
**Cinematography:** Daan Willekens, Tamara Nelemans
**Editing:** Annelotte Medema
**Sound:** Bert van den Dungen
**Production:** Pieter van Huystee for Pieter van Huystee Film
**Executive Production:** Lotte Gerding & Zoe de Wilde for Pieter van Huystee Film
**Screening Copy:** Pieter van Huystee Film
**Involved TV Channel:** BNN

**Daan Willekens:**
Sudah, laat maar! (2006)
Tienermoeders: The Morning After (2011)
Boks ouwe (2013)
24 uur in het leven van mevrouw Van Gijn (2013)
De Maastrichtse droom: Van poetser tot professor (2014)

# GAIAM TV

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# NON-COMPETITIVE PROGRAMS

## Kids & Docs

Kids & Docs is presenting 14 of the best new international youth documentaries. Six of the selected titles are a result of IDFA's annual Kids & Docs Workshop (see page 244), which offers directors the opportunity to develop a documentary for young people. One of the films, *Ballet Boys*, has also been selected for the IDFA DOC U Competition (see page 93).

# 4 Ever

Reber Dosky

Arbessa is Vera's best friend, but their friendship is being put to the test now that Arbessa and her family have been sent back to Kosovo. Vera tries to stay in touch by Skype, but she would much prefer to see her best friend in person. The fact that Arbessa is finding it very difficult in her new, completely unfamiliar home just makes their separation even harder to bear. We follow Vera in her new life without her BFF, both at school and at home. Communication with her friend is limited to superficial conversations by computer. Then Vera decides to bring Arbessa back to the Netherlands for a vacation. At first she tries in vain, as her friend's visa application is rejected on dubious grounds. But Vera won't give up so easily, and she mobilizes her classmates to get the decision overturned. She even arranges a meeting with a representative of the Dutch Socialist Party to help get pity from the relevant State Secretary. The film demonstrates how deep the friendship between two young girls can be, while also revealing the disruptive and inhumane consequences of a strict asylum policy.

**The Netherlands, 2014**
**DCP, color, 15 min**

**Director:** Reber Dosky
**Cinematography:** Mark Lindenberg, Stephan Polman
**Screenplay:** Reber Dosky
**Editing:** Jordi Beukers
**Sound:** Bob Aronds, Claas Meier
**Music:** Wouter van Bemmel
**Production:** Wout Conijn for Conijn Film
**World Sales/Screening Copy:** Conijn Film
**Involved TV Channel:** Human

**Reber Dosky:**
The Call (2013)

IDFAcademy Results

# Ballet Boys

Kenneth Elvebakk

Norwegian teenagers Lukas, Syvert and Torgeir dream of becoming professional ballet dancers. For years, the three boys have danced side-by-side at a ballet school full of girls. Now that they are getting older and their dreams for the future are becoming more real, they are training harder than ever. But they are also typical teenagers who have to get good grades in school, suddenly find girls interesting and discover what true friendship means. *Ballet Boys* follows the three of them during this exciting period, while they are preparing for an important audition to study dance in Oslo. How will they deal with the euphoria and disappointment? Can their friendship withstand the serious competition between them? And what about a Plan B if their dream dance career doesn't materialize in the end? In between scenes of rehearsals, playful dancing, auditions and major performances, the boys talk about their lives. Footage from behind the scenes at various dance academies and courses adds more color to their stories. How does a jury assess a candidate? What does a physical therapist actually test? And what's the mood among the dancers waiting in the wings for the results of an audition that will decide their future?

**Norway, 2014**
**DCP, color, 75 min**

**Director:** Kenneth Elvebakk
**Cinematography:** Torsten Nodland
**Screenplay:** Kenneth Elvebakk
**Editing:** Christoffer Heie
**Music:** Henrik Skram
**Production:** Carsten Aanonsen for Indie Film
**World Sales/Screening Copy:** Wide House

**Pitched at the Forum 2013**

**Kenneth Elvebakk:**
A Positive life (2000)
The Secrete Club (2003)
Hullabaloo (2006)
3269 Daisy (2007)
Cabin Dream (2010)
daKings (2010)
The Civil Disobediant (2011)

DOC U

# Chellina / da Beast

## Zoeteke Lugthart

**WORLD PREMIERE**

**The Netherlands, 2014**
**DCP, color, 16 min**

**Director:** Zoeteke Lugthart
**Cinematography:** Diderik Evers
**Editing:** Flip van der Kuil
**Sound:** Victor Horstink, Diego van Uden, Tim van Peppen, Jaap Sijben
**Production:** Maarten Kuit & Charlotte Sarneel for HazazaH Pictures
**World Sales:** NPO Sales
**Screening Copy:** HazazaH Pictures
**Involved TV Channel:** AVROTROS

**Zoeteke Lugthart:**
P5 (fiction, 2006)

Chellina is a kickboxer, and no run-of-the-mill one at that. This barely 15-year-old girl is a four-time Dutch national champion. She's fought in 32 matches, winning 22 and losing just three – seven were draws. There's a downside to all those victories, though, because it's getting harder to find opponents for her. Potential adversaries back out at the last minute when they hear they're going to have to fight Chellina. While the desperate search continues for fresh opposition – if necessary from a higher level – Chellina trains on. This sport is her life's passion, she explains, with stylized shots of her moves on a flat roof overlooking the city. While doing her makeup in front of the mirror, she explains to her younger sister that her motivation comes from being bullied as a child. Then the moment arrives at last, when they find an opponent for Chellina in the "Over 16" category. The camera follows her as training intensifies in preparation for the match. Step by careful step the film builds up towards the apotheosis, and behind the scenes, where almost exclusively men are hanging around, the tension is palpable. Chellina is ready to go – but where's her opponent?

IDFAcademy Results

# The Fencing Champion

## Fægtemesteren

## Simon Lereng Wilmont

**WORLD PREMIERE**

**Denmark, 2014**
**DCP, color, 27 min**

**Director:** Simon Lereng Wilmont
**Cinematography:** Simon Lereng Wilmont
**Editing:** Michael Aaglund
**Music:** Uno Helmersson
**Production:** Monica Hellström Weston for Final Cut for Real
**Co-Production:** Story AB, Sant & Usant
**World Sales:** Autlook
**Screening Copy:** Danish Film Institute
**Involved TV Channels:** DR, NRK

**Simon Lereng Wilmont:**
Ramona's Journey (2004)
Dormitory Master (2009)
Above Ground, Beneath the Sky"(2008)
Travelling with Mr. T (2012)
Chikara – The Sumo Wrestler's Son" (2013) a.o.

Young Ruben is a hugely talented fencer. He's at the top of his game in his homeland Denmark, so now it's time to compete on the international level. The camera follows this playful lad on several of these trips. Ruben obviously has plenty of talent, but he's also got a major failing: whenever he loses, he gets so upset that it's almost impossible for him to perform well afterwards. His huge temper is brought mercilessly to the screen. With his trainer at his side, he's fighting not only to win, but also to learn how to control this temper in order to become an international fencing champion. In addition to practices and competitions, we also see Ruben at home, often filmed in close-up with great thoughtfulness and an eye for detail and body language. And everywhere he goes, his best friend Marie is always nearby. The camera observes the shy interaction between the two tweens when playing games side by side in the car, and when they're at the computer, eating popcorn and fencing. Their fumbling communication forms part of the hormonal and emotional development facing the prepubescent Ruben – both in love and in his favorite sport.

# Gabriel Reports the World Cup

Els van Driel

**WORLD PREMIERE**

Gabriel is a 14-year-old Brazilian who shows us the effects of the 2014 World Cup on his neighborhood in Fortaleza. At first he was ecstatic that the World Cup was coming to his country, but then he found out what exactly this entailed. Houses in the poorer neighborhoods were demolished to make way for a train line. Initially, the trains were meant for the people, but then it turned out that they would only be used by the tourists. Gabriel decided not to succumb to apathy and took a film course. He wanted to show not only the fantastic Brazil from the World Cup promotions, but also the less attractive sides. On a blog, he posted footage he shot himself of bulldozers demolishing his neighborhood. When the local residents organized themselves and protested, the train line was moved. Gabriel now wants to become a journalist and fight for the rights of others. He thinks that FIFA and the Brazilian government could have better spent the money on education, health care and safety. The fun of the World Cup doesn't make up for the suffering. Meanwhile, Gabriel makes popcorn for local children and organizes outdoor film screenings for them.

**The Netherlands, 2014**
**DCP, color, 17 min**

**Director:** Els van Driel
**Cinematography:** Stefano Bertacchini
**Editing:** Francesco Indaco
**Production:** Anouk Donker for IKON
**Screening Copy:** IKON
**Involved TV Channel:** IKON

**Els van Driel:**
Feifei – Hide and Seek (2013)

# Giovanni and the Water Ballet

## Giovanni en het waterballet

Astrid Bussink

Ten-year-old Giovanni is the only boy in a world of swimsuits, nose clips, glittery makeup and chattering girls. For the last four years, it's been his dream to be the first boy to enter the Dutch synchronized swimming championship. He's got just one more exam to go – in four weeks' time. So he practices doing the splits, rehearses difficult swimming strokes and endures strict instructions from the teachers. He is unfazed by the teasing at school, because at least he's doing what he really wants. Karate is simply not his kind of thing. And as he explains to his steady girlfriend Kim, who has supported him through thick and thin, if he manages to get to the championship, he will really have achieved something. They chat at length – in the car and in graffiti-clad tunnels – about the opposition Giovanni is meeting from the Swimming Association, and about the list of nice girls he'd like to go out with after Kim. Director Astrid Bussink sketches an endearing portrait of a boy headed straight for his goal, with stirring music and beautiful underwater scenes in which time stands still.

**The Netherlands, 2014**
**DCP, color, 17 min**

**Director:** Astrid Bussink
**Cinematography:** Diderik Evers, Dirk-Jan Kerkkamp, Sal Kroonenberg
**Editing:** Femke Klein Obbink
**Sound:** Tim van Peppen, Bouk Bouwmeester
**Production:** Hasse van Nunen & Renko Douze for Een van de jongens
**World Sales/Screening Copy:** Een van de jongens
**Involved TV Channel:** NCRV

**Astrid Bussink:**
The Angelmakers (2006)
The Lost Colony (2008)
My Enschede (2010)
Poem of Death (2012)
Behind the Tower (2012)
Wool Fever (2013)

# Haiduc

## Annelies Kruk, Anneke de Lind van Wijngaarden

**WORLD PREMIERE**

Nicu was just seven years old when he ran away from his home in Romania. His flight took him from a life with a violent drunken father into another brutal world. His new home was a sewage tunnel at Bucharest railway station, living alongside many other homeless people. He was given the nickname Haiduc (Gangster) and quickly came into contact with drugs. What saved him was ending up in the hospital. "Ms. Raluca is a godsend. She is a wonderful woman," says the teenager about the lady who runs the homeless shelter Nicu now lives in. In front of the camera, this lean and restless boy with a cheeky smile, his cap askew, talks about his troubled youth and his future. Although he feels "10,000 times better" than before, he still feels the lure of the street. Nicu takes the filmmakers with him to his underground past in the sewer. Back among the stray dogs and homeless addicts, who have furnished their bleak surroundings with a TV, a radio and posters on the painted pink wall, Nicu succumbs again to the drugs that made him so ill. Disappointed, Raluca urges him to make a choice: stop or keep getting sicker.

**The Netherlands, 2014**
**DCP, color, 20 min**

**Director:** Annelies Kruk, Anneke de Lind van Wijngaarden
**Cinematography:** Anneke de Lind van Wijngaarden, Annelies Kruk
**Editing:** Annelies Kruk, Anneke de Lind van Wijngaarden
**Production:** Anouk Donker for IKON
**Screening Copy:** IKON
**Involved TV Channel:** IKON

**Annelies Kruk:**
NIMA (2004), Happy Faces (2006), La loca girl (2006), I Want to Go Home (2007), A Dress for Anuschka (2010), Father Wanted with a Piggy Nose (2012), Days at the Lennon Park (2013)
**Anneke de Lind van Wijngaarden:**
Tongen (2002), Cherry flip (2003), Ajuus (2003), The Freckles (2004), Tietjes (2004), Hoe Nikita een paard kreeg (2006), Jonge mensen op weg naar het concertpodium (2007), Danny's Parade (2008)
**Annelies Kruk & Anneke de Lind van Wijngaarden:**
Calling for Koney (2013)

# Johan

## Sjoerd Niekamp

Johan is a newcomer in the scouting club and is just about to go to scout camp for the very first time. Carrying a heavy pack on your back, sleeping in a tent in the woods, and above all: finding your way in a group of strangers – for Johan, it's a challenge to survive. That's why he still has a hotline to his mother; she gave him a cell phone especially for the occasion. Not that this really helps, for in the end he still has to do it all by himself. It's up to him to overcome his homesickness and make friends. "Talking to people is not something I'm really good at," Johan says in the voice-over. Being on your own, however, can also give great strength, as he has seen in the *Rambo* movies. So whenever Johan has a difficult time, he imagines what this fearless survivor would say. Rambo's pep talk never fails to restore his confidence. Then a flag from the neighboring camp gets stolen, and Johan is suspected. Will this bring a premature end to the scout camp? And if so, would Johan really care?

**The Netherlands, 2014**
**DCP, color, 15 min**

**Director:** Sjoerd Niekamp
**Cinematography:** Dirk-Jan Kerkkamp
**Screenplay:** Sjoerd Niekamp
**Editing:** Imre Reutelingsperger
**Sound:** Claas Meier
**Music:** Ella van der Woude
**Production:** Willemijn Cerutti for Cerutti Film
**World Sales:** NPO Sales
**Screening Copy:** Cerutti Film
**Involved TV Channel:** NCRV

**Sjoerd Niekamp:**
Een scout weet de weg (2013)

# Losers – A Film About Loss

## Losers – een film over verlies

Arianne Hinz

Everyone has to deal with loss at some point in life. And however large or small that loss may be, it always hurts. The three young children in this somewhat stylized film can attest to this, and they do, candidly and in detail. Their experiences are all different, as are their ways of dealing with them: whether it's losing a favorite stuffed animal, an important fencing tournament or an older sister. Fillmaker Arianne Hinz handles all of these losses with the seriousness they deserve.The children place the event in context, against the background of the places where the loss is felt most keenly: a tent made from blankets and towels, the gym where the fencing matches are held and the stables where the deceased sister's favorite horse is kept. The children roam around in a dreamlike lost and found, looking for something that can illlustrate the sense of loss, that can fill the void or replace what is no more. But this is an impossible task: "A little piece of your heart is missing."

**The Netherlands, 2014**
**DCP, color, 16 min**

**Director:** Arianne Hinz
**Cinematography:** Dirk-Jan Kerkkamp
**Screenplay:** Arianne Hinz
**Editing:** Erik Disselhoff
**Sound:** Alex Booy,
Robil Rahantoeknam, Tim van Peppen
**Music:** Wouter van Bemmel
**Production:** Maarten Kuit
for HazazaH Pictures
**Executive Production:** Constant van
Panhuys for HazazaH Pictures
**World Sales/Screening Copy:** KRO
**Involved TV Channel:** KRO

**Arianne Hinz:**
directing debut

IDFAcademy Results

# Malek Means Angel

Lea Hjort Mathiesen

**WORLD PREMIERE**

In the Tunisian capital of Tunis, 11-year-old Malek spends every day fencing alongside Yassmine – her best friend who is also her fencing opponent. Yassmine has already won her first gold medal and is better at the sport than Malek. We follow the young girl in the run-up to a major tournament – a time where a lot is expected of Malek. Filmed in a poetic observational style, we see the two girls sitting on a wall talking about boys, in the training room where Malek endures her coach's less-than-gentle criticism, and in the courtyard of the fencing school where the girls have just been up to some mischief. With an eye for detail and subtle humor, director Lea Hjort Mathiesen captures how the tough girl transforms from a madcap tomboy into a young woman, with new feelings and strong emotions. At the same time, the film lovingly portrays a close friendship as it's put under pressure due to the demands of growing up.

**Denmark, 2014**
**DCP, color, 28 min**

**Director:** Lea Hjort Mathiesen
**Cinematography:** Lea Hjort Mathiesen
**Editing:** Lea Hjort Mathiesen
**Sound:** Lea Hjort Mathiesen,
Thomas Arent, Oskar Skriver
**Production:** Lea Hjort Mathiesen
**Executive Production:** Arne Bro for The
National Film School of Denmark
**World Sales:** Lea Hjort Mathiesen
**Screening Copy:** The National
Film School of Denmark
**Website:** www.malekmeansangel.com

**Lea Hjort Mathiesen:**
The Renovation (2011)
Night Shift (2012)
Søster (2014)

# My Dearest F#cking Phone

## Lieve k#ttelefoon

Eef Hilgers

**WORLD PREMIERE**

Like many teenage girls, Claudia has an intense love-hate relationship with her smartphone. "You make me happy, give me distraction, but sometimes you make me sad too," she says in the voice-over. Her reflections on her phone, but especially about herself and her "not all that great" life, are the leitmotif in the story of this teenager. She feels alone and insecure, which is fed by the pictures of beautiful, successful and fun-loving friends on Instagram. The camera follows Claudia during a brief period in her life, visiting and going out with her friends – with their phones always playing an important role – and in atmospheric shots when she is alone with her phone. Together with Claudia, we dive into the world she has created herself, a virtual world consisting of her preferences and her Facebook likes, which is more real than life itself. It's no wonder that she's dreading going on vacation, for that means no Internet. Interestingly enough, that time without Wi-Fi turns out to be a breakthrough for Claudia.

**The Netherlands, 2014**
**DCP, color, 18 min**

**Director:** Eef Hilgers
**Cinematography:** Myrthe Mosterman, Christian Paulussen
**Editing:** Daan Wijdeveld
**Sound:** Jillis Schriel, Erik Schuring, Erik Griekspoor
**Production:** Hasse van Nunen & Renko Douze for Een van de jongens
**Executive Production:** Merle Bemelmans for Een van de jongens
**World Sales/Screening Copy:** Een van de jongens
**Involved TV Channel:** IKON

**Eef Hilgers:**
Een meisje, jij weet zelf (2012)

IDFAcademy Results

# School Full of Fish

## School vol vissen

Margot Schaap

**WORLD PREMIERE**

Thirteen-year-old Hugo really doesn't like being in front of the camera. Nevertheless, he allows himself to be filmed during the tense transition to high school. He's determined to overcome something in himself so that he'll be able to deal with all the stimuli that constantly bombard him. Hugo thinks a lot. His spot-on observations and analyses help him to understand the world around him, but sometimes they get in the way. He finds peace in the Wii game *Endless Ocean*. He knows this environment and moves smoothly among the exceptional deep-sea fish – it's a world that fascinates him. He's also fearless when diving, performing a measured double twist from the seven-meter board. The perseverance Hugo develops when diving and his particular worldview gradually help him find his footing in his new surroundings. "You never do a dive perfectly the first time. You have to practice and practice, until you can finally do it." The same applies to his first weeks in high school. You find the way by getting lost a few times.

**The Netherlands, 2014**
**DCP, color, 17 min**

**Director:** Margot Schaap
**Cinematography:** Casper Brink
**Screenplay:** Margot Schaap
**Editing:** Tim Wijbenga
**Sound:** Evelien van der Molen
**Production:** Katja Draaijer for BALDR Film
**World Sales/Screening Copy:** BALDR Film
**Involved TV Channel:** VPRO

**Margot Schaap:**
Lynn (fiction, 2009)
Vanaf hier (fiction, 2010)
Flarden van Thomas (fiction, 2013)
Een dag in 't jaar (fiction, 2014)

IDFAcademy Results

# Solitary Plains

J. Christian Jensen

**INTERNATIONAL PREMIERE**

It's the middle of winter in North Dakota, where James now lives with his father. Like thousands of others, his dad went looking for work in the oil fields in this extremely desolate area. The little boy tells in voice-over about their hard daily existence, against the background of equally terrifying and beautiful shots of burning, hellish oil fields, nodding donkeys in the morning light and harsh snowstorms. But young as he is, he has few illusions about life. He doesn't go to school, but spends his days playing video games and hanging around outside with stray dogs, between rows of dilapidated mobile homes. And waiting. Hours of waiting, for his father finally to come home. James has grown to hate the oil fields. After all, they're a symbol of poverty and loneliness. When he grows up, he wants to be a pilot, or maybe a chef. But he is also very levelheaded about his future: "When I'm 18, I might actually have to take on the oil job." *Solitary Plains* is a compact, spot-on portrait of poverty, survival and the failure of the American dream, as seen through the eyes of an unexpectedly innocent, yet remarkably precocious child.

**USA, 2014**
**DCP, color, 9 min**

**Director:** J. Christian Jensen
**Cinematography:** J. Christian Jensen
**Editing:** J. Christian Jensen
**Sound:** Abhi Singh
**Music:** Wiley Webb, Chris Carlson
**Production:** J. Christian Jensen for Weary Traveler Productions
**Screening Copy:** Weary Traveler Productions

**J. Christian Jensen:**
I'm from Bahia (2009)
Out of Body (2011)
Between Land and Sea (2012)
ALPHA & OMEGA (2012)
White Earth (2013)

**www.jchristianjensen.com**

# Under the Stars I Felt at Home

## Onder de sterren was ik thuis

Anneloor van Heemstra

**WORLD PREMIERE**

Although the war in Afghanistan had already broken out when Ilia was born, he led a happy life there. His family was wealthy, and he enjoyed the warm atmosphere and watching the stars when he slept on the roof with his sister. There's nothing left of that good life now that Ilia is living in an asylum center in Amersfoort in the Netherlands. He is sharing a room no bigger than a closet with his sick mother. "Everything is difficult here," explains this fashion-conscious 14-year-old. He makes a simple sketch to illustrate the family situation since the Taliban murdered his grandfather and brother, and the family had to flee to the Netherlands. His sister and other brother are elsewhere, and his father is staying illegally in The Hague, in a church that is about to close. Ilia uses his phone to film telling details of the bleak asylum center. In his own words, he explains that what he wants the most is Wi-Fi so he can arrange to meet up with his Dutch friends. He'd also like his own room, and of course he wants to be reunited with his family. He is overjoyed when there are positive developments with respect to the latter – although this change also stokes up a major fear.

**The Netherlands, 2014**
**DCP, color, 20 min**

**Director:** Anneloor van Heemstra
**Cinematography:** Aage Hollander
**Editing:** Anneloor van Heemstra
**Production:** Anouk Donker for IKON
**Screening Copy:** IKON

**Anneloor van Heemstra:**
Fan fier an fierder (2006)
Girls in Guyville (2007)
Rebel in a Suit (2009)
Astronaut (2009)
Tough Guys Don't Cry (2011)
To Do or Not to Do (2012)
Jan's Mom (2012)
To Do or Not to Do Part II (2013)
You Should've Been There (2013)
As Soon as I Get Out (2014)

# SPECIAL FOCUS
## DocLab: Immersive Reality

In its new media program DocLab, IDFA explores the cutting edge of digital and interactive documentary. This year, IDFA DocLab and interdisciplinary arts center De Brakke Grond are presenting the Immersive Reality program, which encompasses an exhibition, live events centered around interactive projects, and several industry events. *This program is supported by Creative Industries Fund NL and AFK (Amsterdam Fund for the Arts).*

Several of the projects in this program are also part of this year's theme program Of Media and Men (see page 227).

## DocLab: Immersive Reality

# A new program on digital immersion, virtual reality and interactive documentary

The Internet and digital technology have been ruthlessly and irrevocably embedded in our society. We're immersing ourselves deeper and deeper in a reality that's more digital by the day, surpassing both our wildest dreams and our greatest nightmares. It's time to explore the artistic potential of digital technology, as well as its consequences for our everyday reality.

With DocLab: Immersive Reality, IDFA and interdisciplinary arts center De Brakke Grond are presenting a new festival program on the cutting edge of digital technology and documentary art. Meet today's foremost pioneers, explore digital dilemmas in the post-Snowden era and discover the amazing potential of virtual reality and other new technologies for telling non-fiction stories.

### DocLab Interactive Conference

How do we explore digital behavior and redefine the documentary genre in the digital age? The one-day DocLab Interactive Conference is one of the highlights of the Immersive Reality program, featuring Monique Simard (Sodec), Francesca Panetta (*Guardian*), Kyle McDonald (media artist), Hugues Sweeney (NFB/Arte), James George (data artist), Dries Verbruggen (Unfold), Liz Cook (Kickstarter), Jigar Mehta (Al Jazeera) and many others. Presented by Ove Rishoj Jensen (EDN), Caspar Sonnen (IDFA) and Veerle Devreese (De Brakke Grond).

MEDIAFONDS

### DocLab Expo

Discover the latest web documentaries and apps, explore immersive and interactive installations such as *Streaming Nation* and the *Atlas of Pentecostalism* and play with some of today's most exciting new media technologies yourself. Showcasing works by Miranda July, Oscar Raby, Bregtje van der Haak, Dries Depoorter and many others, the DocLab Expo: Immersive Reality is open throughout the festival.

### DocLab Live

The most exciting nights in the Immersive Reality program are the five live cinema events where digital artists create live versions of their works. These exclusive and interactive events can include performances, live music and contributions from the audience.

**DocLab Live: Random Access Memory**
How do we remember and how do we forget in a world dominated by a collective digital brain called the Internet? Answers are provided live by Antoine Viviani's new interactive film *In Limbo*, Kutiman's *Thru You Too* and an unforgettable travel story.

**DocLab Live: Who is Your Data?**
In this live exploration of digital footprints and the post-Snowden era. With Brett Gaylor presents his upcoming project *Do Not Track* and media lab SETUP takes us on a treasure hunt through the search history of a mystery guest. Presented in collaboration with ARTE.

**DocLab Live: Love & Other Digital Sins**
American comedian Ophira Eisenberg (NPR, *The Moth*) takes the audience on an interactive search for the digital equivalents of the seven deadly sins and couples ask each other ruthlessly unromantic questions about love in the web series *{The And}*.

**DocLab Live: Virtual Reality Showcase**
A meeting of pioneering artists, storytellers and filmmakers exploring the potential of virtual reality, computational photography and 360-degree documentary storytelling. With James George, Danfung Dennis, Oscar Raby, Fisheye and many others.

**DocLab Live: Stories from the Digital Lowlands**
A live cinema event with some of the most remarkable multimedia projects and storytellers from the Lowlands, such as visual artist Jan Rothuizen, designer Daniel Disselkoen, comedian Paulien Cornelisse and radio storytellers Chris Bajema and Katerina Smets (*Radio in the Dark*).

MEDIAFONDS

## DocLab Academy

The DocLab Academy is a new meeting place for international experts and 20 documentary filmmakers and interactive story-telling talents from the Netherlands and Belgium. The goal is to further develop the interactive documentary genre internationally and connect talent in the Lowlands to international experts. With network events, master classes and workshops by Thomas Wallner (Deep Inc), Janine Steele and Loc Dao (NFB), Oscar Raby (*Assent*) and Fisheye & Brian Chirls (POV Interactive) and others.

NL FILM FONDS VAF FILM

## DocLab Interactive Summit

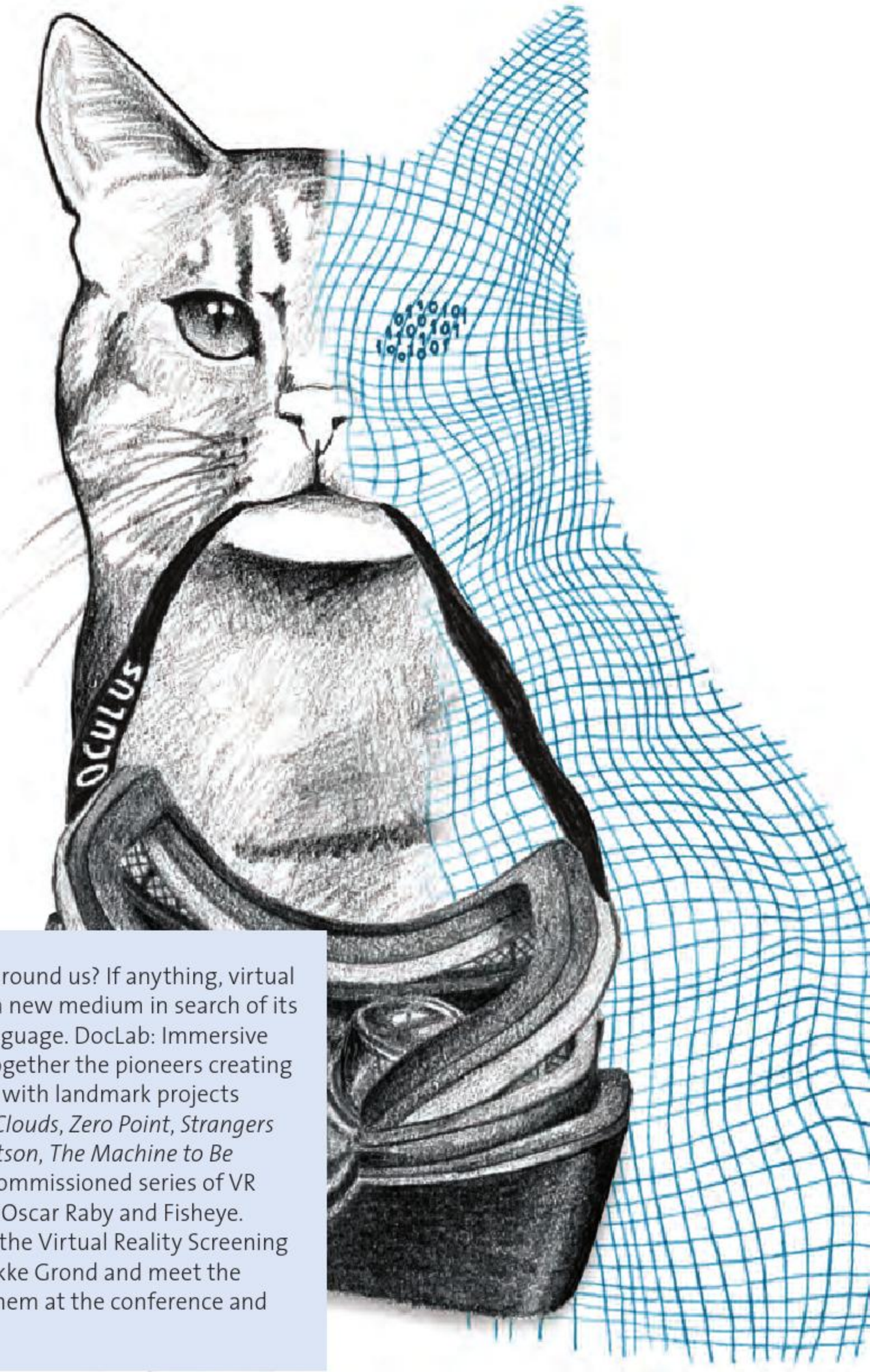
Annual think-tank event that brings together a selected group of interactive pioneers and new media professionals to discuss the future of digital storytelling. By invitation only.

*DocLab: Immersive Reality is a co-production of IDFA and De Brakke Grond, supported by the Creative Industries Fund NL, AFK (Amsterdam Fund for the Arts), Mediafonds, the Netherlands Film Fund, VAF, Mediadesk Flanders, ARTE and Al Jazeera.*

stimulerings fonds creatieve industrie

AFK amsterdams fonds voor de kunst

VLAAMS CULTUURHUIS DE BRAKKE GROND



## Virtual Reality

After decades of experimentation to no avail, virtual reality is suddenly on the brink of a breakthrough. By wearing a VR headset such as the Oculus Rift, audiences become completely immersed and can look around freely inside a moving 360-degree image. It's a revolutionary and unforgettable experience, one that many consider the new frontier of gaming and filmmaking. But dystopian questions also come up: how far do we want to immerse ourselves in a digital reality that mentally removes us from the physical world around us? If anything, virtual reality today is a new medium in search of its own specific language. DocLab: Immersive Reality brings together the pioneers creating that language – with landmark projects such as *Assent*, *Clouds*, *Zero Point*, *Strangers with Patrick Watson*, *The Machine to Be Another* and a commissioned series of VR experiments by Oscar Raby and Fisheye. Try them out in the Virtual Reality Screening Room at De Brakke Grond and meet the artists behind them at the conference and live events.

# Assent

## Oscar Raby

Oscar Raby's *Assent* offers a moving immersive documentary experience that plays out in the virtual past. Through the Oculus Rift headset, media artist Raby transports the audience to a digital version of Chile in 1973. After a short introduction, you walk in the footsteps of Raby's father. With him, you're witness to an execution of a group of prisoners captured by the military regime – an army that Raby's father was himself a part of.

**Australia, 2013**
**cross-platform, color**

**Director:** Oscar Raby
**Screenplay:** Oscar Raby
**Sound:** Oscar Raby
**Music:** Oscar Raby
**Narration:** Oscar Raby
**Narrator:** Oscar Raby
**Production:** Oscar Raby
**Screening Copy:** Oscar Raby
**Website:** www.oscarraby.net/assent

**Awards:** Audience Cross-Platform Award Sheffield Doc/Fest

**Oscar Raby:**
Ensayo (2006)

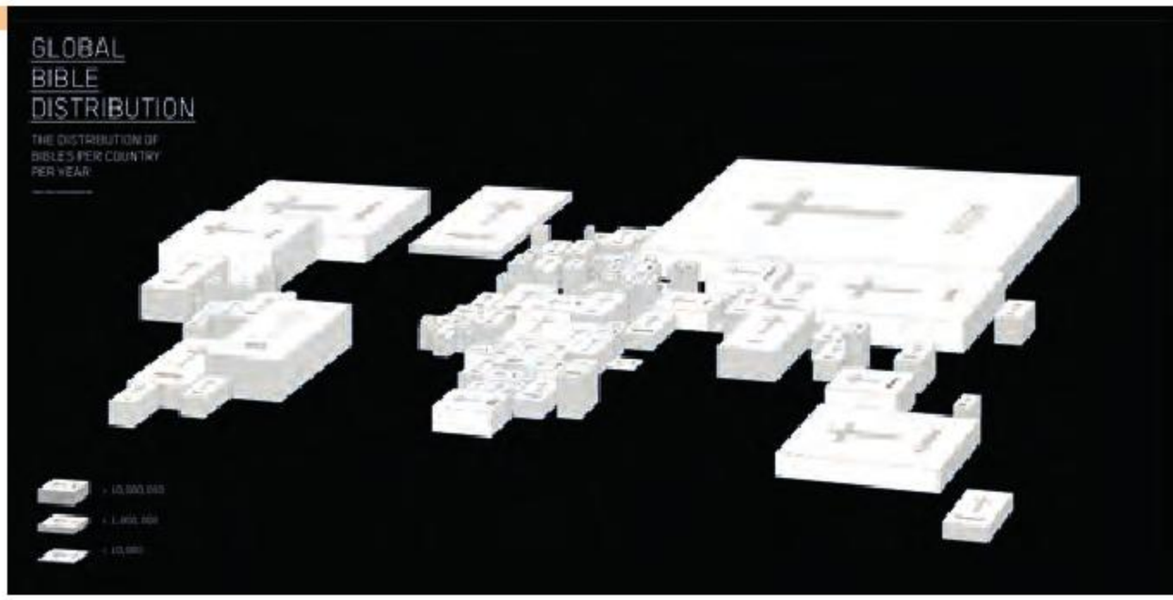
**www.oscarraby.net**

# Atlas of Pentecostalism

## Richard Vijgen, Bregtje van der Haak

**EUROPEAN PREMIERE**

Pentecostalism is an evangelical Protestant movement that emphasizes the presence of the Holy Spirit in the here and now and the personal relationship between God and the individual believer. It has experienced strong growth over the past 30 years, with around 35,000 people joining every day, mostly in Africa, Asia and South America. Pentecostals now make up a quarter of the world's two billion Christians. Using global crowdsourcing, big data, film, interviews and academic research, Bregtje van der Haak and Richard Vijgen charted this explosive growth, creating a dynamic database that collects and presents information on church buildings, logos, Bibles, belief in the devil and Twitter feeds of divine interventions. Visitors to the website can contribute photos to the permanently expanding *Atlas of Pentecostalism*. A downloadable e-book, which is updated daily, presents the current situation, and a print version is also available. Online visitors can also explore the highly comprehensive database in relation to *Great Expectations*, a documentary film about the headquarters of the Redeemed Christian Church of God (RCCG) in Lagos, Nigeria. The film incorporates key phrases that link directly to the information in the database.

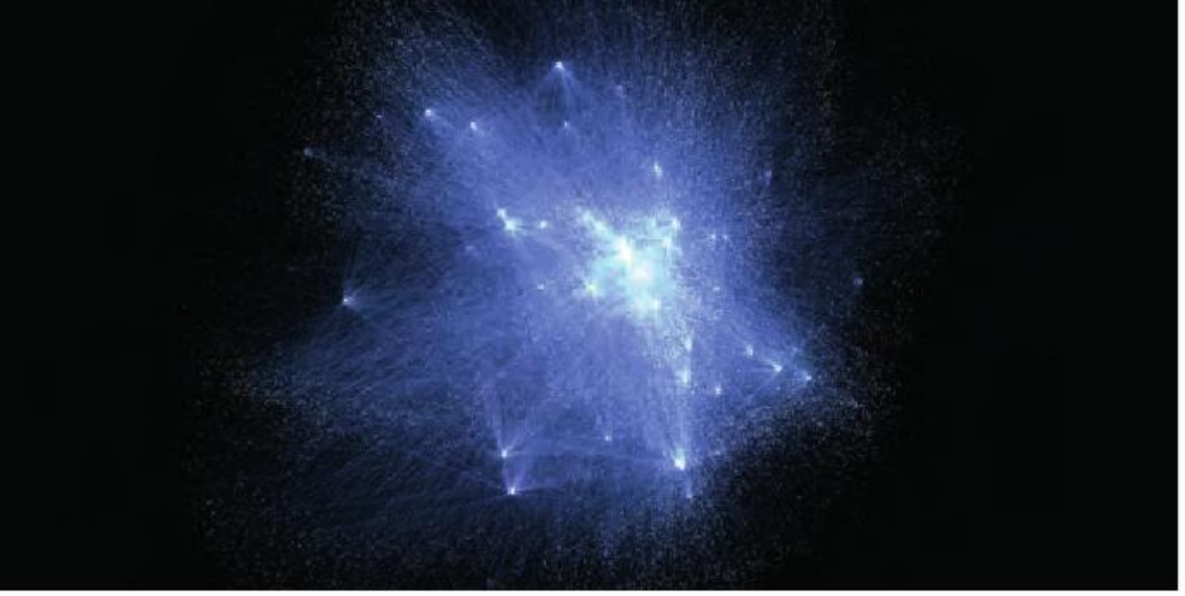



**The Netherlands, 2013**
**cross-platform, color**

**Director:** Richard Vijgen, Bregtje van der Haak
**Cinematography:** Maasja Ooms
**Editing:** Maasja Ooms
**Webdesign:** Richard Vijgen
**Production:** Richard Vijgen for Studio Richard Vijgen
**Co-Production:** Pulitzer Center on Crisis Reporting
**Executive Production:** Bregtje van der Haak for VPRO
**Screening Copy:** Studio Richard Vijgen
**Involved TV Channel:** VPRO

**Richard Vijgen:**
Onder Anderen (cross-platform 2009)
The Deleted City (cross-platform 2011)
HeadsUp! (cross-platform 2012)
**Bregtje van der Haak:**
Spirit of America (1994)
Bijlmer Retopia (1998)
Lagos: Wide and Close (2005)
Saudi Solutions (2006)
Satellite Queens (2007)
Waar is de woede (2010)

**Website:**
www.atlasofpentecostalism.net



# Clouds

James George, Jonathan Minard

**EUROPEAN PREMIERE**

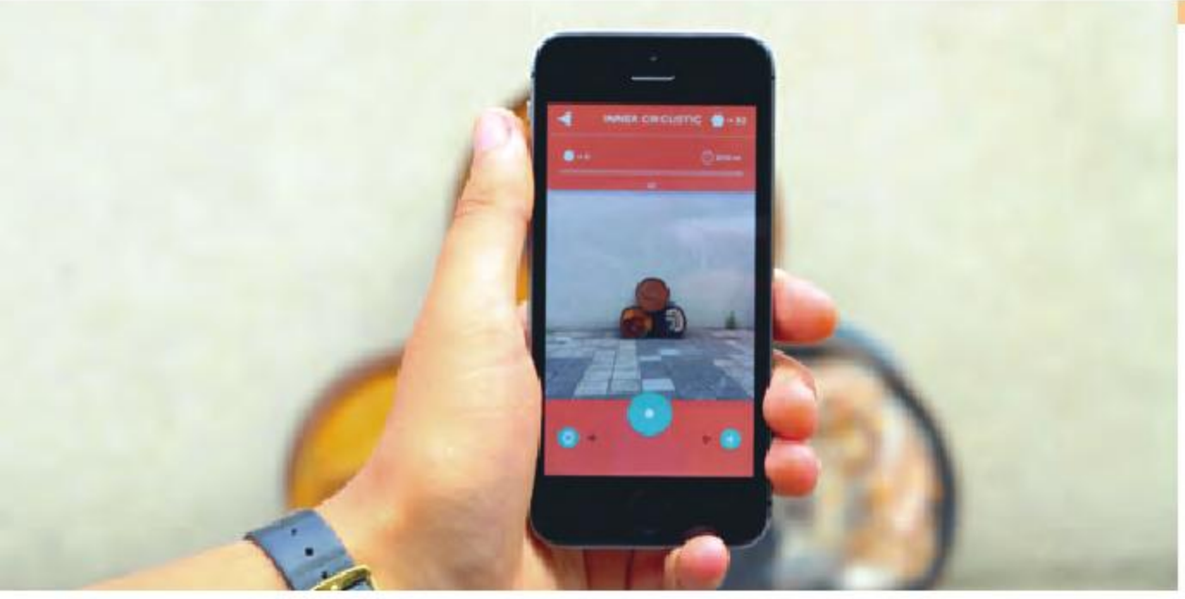
This immersive, interactive documentary places the audience on the cutting edge of art and computer code. Filmed using a new 3D format called RGBD and created entirely with open-source software, *Clouds* uses a data-driven "story engine" to present an endless, ever-changing conversation. It explores themes of creativity and invention, interactive art, simulation, computational design, data visualization and the future of storytelling. By donning a virtual reality headset, you become part of an abstract universe full of living algorithms and digital data works of art: intangible, futuristic and topical. *Clouds* won the Tribeca New Media Award earlier this year.

**USA, 2014**
**cross-platform, color**

**Director:** James George, Jonathan Minard
**Production:** Mei-Ling Wong, Winslow Porter
**Executive Production:** Golan Levin
for STUDIO for Creative Inquiry
**Screening Copy:** James George
**Website:** www.cloudsdocumentary.com

**Awards:** Transmedia Award
Tribeca Film Festival

**James George & Jonathan Minard:**
directing debut



# Cucalu: Rediscover Reality

Daniel Disselkoen

**WORLD PREMIERE**

When we we're on vacation, far from home, we notice all sorts of things with a heightened gaze that means we don't miss a thing. But back home in our own surroundings, things are so familiar that we barely see them anymore. *Cucalu* (the title is derived from the Dutch word *koekeloeren*, meaning "to peek") seeks to refresh the way we look at the world around us. The artist Daniel Disselkoen designed this interactive game for the iPhone to take you on a journey of discovery (or rediscovery) in your own surroundings. The player's first task is to detect circles: manhole covers, ventilation pipes, bicycle wheels, coasters, office windows, you name it. Fellow players then judge the aesthetics and originality of the photos and award points – photos that fail the test turn red. The game becomes increasingly difficult with the introduction of a time limit or a specific search area. After earning enough points, the player moves on to the next level, where instead of circles it's first squares and then triangles that need to be found. Slowly but surely, the city is transformed into a Kandinsky-style geometric composition, and the player gets to see the city in a whole new way.

**The Netherlands, 2014**
**cross-platform, color**

**Director:** Daniel Disselkoen
**Production:** Daniel Disselkoen
**Co-Production:** Innovattic
**World Sales:/Screening Copy:**
Daniel Disselkoen
**Website:** www.cuca.lu

**Daniel Disselkoen:**
directing debut

**www.danieldisselkoen.nl**

# The Machine to Be Another

BeAnotherLab

What would it be like for a woman to experience having a man's body, for a physically fit jogger to find out what it's like to be wheelchair-bound, or for a black person to live in the body of a white person? We can of course talk or read about how others experience the world, but to actually experience another perspective is something else entirely. *The Machine To Be Another* offers an opportunity to do just that. This interactive performance installation based on low-budget experiments in virtual body extension gives access to the body and mind of another person. The "other person" here is an actor who – triggered by an object such as a photograph, a child's toy, a mirror or a pack of cigarettes – tells a personal story. Using a first-person camera, a microphone and special glasses, what the actor is seeing and saying is communicated directly to the viewer, whose movements are closely followed so that the images received perfectly correspond with the user's movements. This installation caused international uproar in experimental anthropology, gender studies and gay studies circles because it offers a totally new approach to understanding identity. The makers themselves are intensely ideological and see their machine as an instrument for boosting empathetic responses, making the world a better place in the process.

**Spain, 2014**
**cross-platform, color**

**BeAnotherLab:**
directing debut

**Director:** BeAnotherLab
**Created by:** Philippe Bertrand, Christian Cherene, Daniel Gonázlez Franco, Daanish Masood, Marte Roel, Arthur Tres
**Screening Copy:** BeAnotherLab
**Website:** www.themachinetobeanother.org

# Oh My Gosh, Zilla

## Sjezus zeg, Zilla

Zilla van den Born

A trip around Asia is high on the wish list of many a recent graduate. Zilla van den Born did it too, traveling for five weeks around Cambodia, Laos and Thailand. She posted sunburned selfies on Facebook, Skyped with her parents, and sent WhatsApp messages, postcards and texts. Anyone who wanted to could share in Van den Born's experiences on the other side of the globe. Except she wasn't there. She was at home in Amsterdam with her boyfriend, the only one who knew her trip was a sham. Van den Born Photoshopped herself into photos downloaded from the Internet, visited a Thai temple in Landsmeer and Asian restaurants in Amsterdam's Chinatown, and made a fake clip about a snorkeling excursion in a local outdoor pool. Short videos on her website show how she manipulated each vacation snapshot and fabricated a reality from a glossy travel magazine. When the truth came to light, many friends and family members felt cheated. But what was Van den Born trying to achieve, exactly? She wanted to show just how easy it is to deceive people with pictures, especially on social media where users are constantly bombarding one another with images of exotic holidays, exciting activities and luxury eateries.

**The Netherlands, 2013**
**cross-platform, color**

**Zilla van den Born:**
directing debut

**Director:** Zilla van den Born
**Production:** Zilla van den Born
**Screening Copy:** Zilla van den Born

**www.zillavandenborn.nl**

# Strangers with Patrick Watson

Félix Lajeunesse, Paul Raphaël, Chris Lavis, Maciek Szczerbowski

**EUROPEAN PREMIERE**

One of the finest examples of immersive media to date: put on the virtual reality headset and feel as if you're physically present in Canadian musician Patrick Watson's Montréal studio loft on a crisp winter's day. With their latest project, directors Felix & Paul set a new standard for virtual reality film production and 3D and 360-degree cinema.

**Canada, 2014**
**cross-platform, color, 5 min**

**Director:** Félix Lajeunesse, Paul Raphaël, Chris Lavis, Maciek Szczerbowski
**Sound:** Jean-Pascal Beaudoin for Apollo Studios
**Production:** Stephane Rituit for Felix & Paul Studios
**Co-Production:** Watsonia Productions
**World Sales:** Stephane Rituit
**Screening Copy:** Felix & Paul Studios
**Website:** www.felixandpaul.com

**Félix Lajeunesse & Paul Raphäel:**
Introduction to VR (2014)
Cirque du Soleil's Zarkana (2014)

# Streaming Nation

Alexey Layfurov

**WORLD PREMIERE**

In a country rife with political conflicts, where the state has been failing its citizens over and over again, the position of the media in Russia is precarious to say the least. As a result, most Russians now have little faith in traditional TV or radio stations. They shrug off the propaganda and the one-sided reporting on the situation in the Ukraine, items on Putin's daily schedule, and the tackling of insurgents from the Caucasus. Instead, increasing numbers of Russians are turning to the Internet for their news, or choose to source the news themselves in the form of streaming video. In five chapters presented on four screens, the video installation *Streaming Nation* reveals the many different points of view to which contemporary Russians must resort – the video material included here is sourced from alternative news services and citizen journalists. Take for example the webcams many Russian drivers use to film from behind their windshields for insurance purposes. In addition to recording accidents, these cameras catch everything that happens along the way – including some pretty unusual events. *Streaming Nation* is a summary of the varied and often conflicting perspectives on reality bubbling under the surface of the official media.

**USA, 2014**
**cross-platform, color, 30 min**

**Director:** Alexey Layfurov
**Editing:** Adrian Kelterborn
**Production:** Liza Faktor for Screen
**Executive Production:** Liza Faktor for Screen
**Screening Copy:** Screen

**Alexey Layfurov:**
directing debut

# Zero Point

## Danfung Dennis

**INTERNATIONAL PREMIERE**

At IDFA DocLab 2011, photographer and filmmaker Danfung Dennis launched his groundbreaking iPad app *Condition One*. He returns this year with a new milestone: the international premiere of the first documentary film shot in 3D an 360-degree and released for the Oculus Rift virtual reality headset. *Zero Point* follows the pioneers of virtual reality, researchers and developers creating an entirely new digital dimension. From combat training simulations at the Department of Defens, to research labs at Stanford to indie game developers and hackers, this immersive video experience brings viewers into the future of virtual reality.

**USA, 2014**
**cross-platform, color, 15 min**

**Director:** Danfung Dennis
**Sound:** Jeffrey Anderson
**Visual Effects Supervisor:** Phil McNally
**Software Engineering:** Jay Brown, Chris Wheeler, Peter Wilkins, Thanh Giang, Andrew Delpit, Jon Simpson
**Production:** Anna Newman
**Executive Production:** Casey Brown for Condition ONE
**Screening Copy:** Danfung Dennis
**Website:** www.conditionone.com

**Danfung Dennis:**
Hell and Back Again (2011)
Condition One (cross-platform, 2011)

SPECIAL FOCUS

## Paradocs: Curated by Aernout Mik

As part of the Of Media and Men program (see page 227), Paradocs has invited visual artist Aernout Mik to curate a program on alternative views of the news. Taking Mik's own installation *Raw Footage* (which is showing at De Brakke Grond during the festival) as its starting point, the program consists of 12 classic films on this subject, including Sergei Loznitsa's recent Cannes hit *Maidan*. *This program is supported by Ammodo.*

# Paradocs: Curated by Aernout Mik

*Raw Footage* is an outlier in Aernout Mik's oeuvre. Whereas his other works most often constitute soundless restagings, this collage of news images culled from cutting room floors can be downright loud. Still, *Raw Footage* is an important benchmark in Mik's work, underlining the constructed nature of the images we are fed through the media and questioning how we deal with these images. How can we "read" the news, a film essay or a documentary? What role does the camera play? And where does fact turn into fiction?

As part of the theme program Of Media and Men (see page 227), Mik has selected films that connect to these ideas and his work in various ways. While the films he selected don't all adhere to the strict formalism that characterizes *Raw Footage*, they all share an emphasis on formal elements – for Mik, trained as a sculptor, the form does more than just serve the content.

Just like *Raw Footage*, *dial H-I-S-T-O-R-Y* (Johan Grimonprez, 1997) and *Videograms of a Revolution* (Harun Farocki, 1992) are constructed from found footage – in these cases drawn from both high and low culture. Images from the news (plane hijackings, the rebellion against Rumanian dictator Ceausescu, the war in Yugoslavia) are pried from their original templates and reconfigured, creating new meanings and rewriting history. *Raw Footage* does this by abolishing any distinction between what's important and what's trivial. Since the film shows human activities completely devoid of purpose and meaning, our eye shifts to their context. The muddy village streets and houses strewn with bullet holes draw more attention than the listless soldiers and playing children that inhabit them.

A similar hierarchal shift in perspective can be found in *Story of Night* (Clemens Klopfenstein, 1979): people turn into passersby while buildings become the main characters. It makes for an uncanny sense of uprooting, the feeling that we're witnessing the disintegration and decay of our old world, just as we did during the Yugoslav Wars from which *Raw Footage* draws its images. Mik's film further emphasizes this effect by holding shots for a long time. All you can do is focus on the details. That mechanism is also at work in two films from Mik's selection. In *1974, une partie de campagne* (Raymond Depardon, 1974), we follow presidential candidate Valéry Giscard d'Estaing for so long and in such close proximity that in the end, there's nothing left of him but a man with an uncomfortable smile who doesn't seem to be all there. In *Maidan* (Sergei Loznitsa, 2014), a static camera records the tableau of revolution. Even in this seemingly objective perspective, an element of theatricality sneaks in – a sense of composition.

In contrast, *Letter to Jane* (Jean-Luc Godard & Jean-Pierre Gorin, 1972), without a doubt the most extreme film in the program, explicitly dissects perspective. With a single photograph as the starting point, the film questions how one can claim to represent someone else, to speak with the voice of a non-Western other. *Kisangani Diary* (Hubert Sauper, 1998) also deals with this post-colonial issue, but does this through varying use of color, a chapter subdivision suggesting fiction and elements that are pure documentary. Sauper consciously uses these stylistic devices instead of the supposedly objective forms of reporting, to expose our complex and sometimes uncomfortable relationship with faraway atrocities.

In other films, this self-consciousness evolves into a reflection on the medium itself. *A Moment of Innocence* (1996) openly shows director Mohsen Makhmalbaf reconstructing an incident from his student days. And when a film crew is shown at one point in *Punishment Park* (Peter Watkins, 1971), "behind the camera" suddenly turns into "on-screen." This game of presentation and representation is most strongly present in Marcel Lozinski's two documentaries about life in communist Poland, *Matriculation* (1978) and *How to Live* (1981). Lozinkski not only lays bare a system that is a charade in and of itself, but he also infiltrates and manipulates, creating a construct within a construct. He forces us to face the fact that whatever we look at, there's always someone or something directing our gaze.

Maidan

*This program is supported by Ammodo.*

**Aernout Mik**
**Raw Footage, 2006**
2 channel video installation
Loop

**courtesy** carlier | gebauer

Images taken from found documentary material from Reuters and ITN
Produced by the artist and BAK, basis voor actuele kunst, Utrecht
Realized in partnership with the Treaty of Utrecht Foundation
Additional support provided by Mondriaan Fund; Galleria Civica di Arte Contemporanea, Trento; Thuiskopie Fonds; Fentener van Vlissingen Fonds
**Research** Danila Cahen
**Mixing and sound engineering** Hugo Dijkstal

*IDFA would like to thank Stedelijk Museum Amsterdam*

# Raw Footage

## Aernout Mik

Every news agency has archives of war rushes: footage that may have been too ambiguous, trivial or unusable for some other reason to make the final cut. *Raw Footage* was edited together from this kind of leftover material shot during the civil war in former Yugoslavia. The artist Aernout Mik browsed the basements of Reuters press agency, Independent Television News and others for footage that shows another side of war, the scenes we never get to see: bored soldiers smoking as they launch one grenade after the other, orphaned kangaroos jumping about in a shell-blasted zoo, children playing with toy guns and real guns, and, as if everything is normal, a woman clad in athletic gear heading out for a jog. Just as he does in his other, dramatized work, in *Raw Footage* Mik shows how a crisis affects human behavior – it's chaotic, not very heroic and often pointless. It is utterly unclear who belongs to which side and who is fighting whom. There is little interaction and little expression. By using two screens, Mik doubles this sense of lack of direction. Even the journalists, who appear towards the end of the film, are far removed from the clear interpretation of events that their employers expect of them.

**Aernout Mik:**
Aernout Mik (b. 1962) is considered one of the Netherlands's foremost contemporary visual artists. Mik's work meticulously portrays the psychosocial state of our society. His staged video images often reference current social and political themes such as the economic depression, global crises, racial tensions and the way these are represented in the media.

Mik's film installations have been shown all over the world, including retrospectives of his work in the Museum of Modern Art in New York and the Stedelijk Museum Amsterdam, among others. His work has often been shown at the Venice Biennale, and he officially represented the Netherlands at the event in 2007.

**Filmography:**
Fluff (1996), Kitchen (1997), Softer Catwalk in Collapsing Room (1999), Middlemen (2001), Vacuum Room (2005), Osmosis and Excess (2005), Vacuum Room (2005), Training Ground (2006), Scapegoats (2006), Raw Footage (2006), Schoolyard (2009), Communitas (2010), Shifting Sitting (2011), Tongues and Assistents (2013), Cardboard Walls (2013)

# 1974, une partie de campagne

## Raymond Depardon

In 1974, Valéry Giscard d'Estaing commissioned Raymond Depardon to make a film about the presidential race that year, with François Mitterrand as his chief opponent. Inspired by Richard Leacock's *Primary* (1960), which covered JFK's run for the White House, Depardon follows the events in Direct Cinema style, sticking close to his subject during public *and* private meetings. He is everywhere: aboard the helicopter, in the campaign office and with Giscard d'Estaing as he waits for the election results "all alone." This offers a very special glimpse behind the scenes of French politics and some lovely observations of spontaneous behavior. Once elected president, Giscard d'Estaing was less then pleased when he saw this intimate approach and went to court to suppress the film. As a result, Depardon's first feature-length documentary was shelved and didn't get released in France until 2002. The original title was *50,81%* and referred to the narrow margin by which Giscard d'Estaing won. It was later changed to the much more neutral *1974, une partie de campagne*.

**France, 1974**
**35mm, color, 90 min**

**Director:** Raymond Depardon
**Cinematography:** Raymond Depardon
**Editing:** Bruno Zincone
**Sound:** Bernard Ortion
**Production:** Gamma, Valéry Giscard d'Estaing
**World Sales/Screening Copy:** Palmeraie et Désert

**Raymond Depardon:**
Venezuela (1963), Jan Palach (1969), Tchad 1: L'embuscade (1970), Reporters (1981), San Clemente (1982), Piparsod (1982), Urgences (1988), Une histoire très simple (1989), La captive du Désert (fiction, 1990), Contacts (1990), Délits flagrants (1994), Africa, How Are You With Pain? (1996), Profils paysans: L'approche (2001), Untouched by the West (fiction, 2002), The 10th Judicial Court: Judicial Hearings (2004), Profils paysans: Le quotidien (2005), Quoi de neuf au garet? (2005), Profils paysans: La vie moderne (2008), Le tour du monde en 14 jours (2008), Donner la parole (2008), Journal de France (2012) a.o.

# dial H-I-S-T-O-R-Y

## Johan Grimonprez

Vietnam veteran Raffaele Minichiello went down in history as the world's first transatlantic airline hijacker when in 1969 he forced a TWA pilot at gunpoint to fly from California to Italy. A great many revolutionaries, adventurers and terrorists have followed his example. *dial H-I-S-T-O-R-Y* is a brief history of plane hijacking made by Belgian artist Johan Gimonprez. This video essay premiered in 1997 at the Documenta X arts exhibition, where it proved to be his international breakthrough. The mix of news footage, science fiction clips, found footage and home videos shows how Minichiello's imitators became increasingly extreme, and their actions more deadly. As well as being about terrorism in the pre-9/11 era, *dial H-I-S-T-O-R-Y* is perhaps even more about the ever-increasing influence of the mass media. It starts with a quote from Don DeLillo's novel *Mao II*, in which a writer enters into dialogue with a terrorist. The writer argues that the airplane hijacker has displaced him in his ability to exert influence. Gimonprez, in turn, argues that radio and TV have hijacked terrorism. They have transformed it into a spectacle, which the director emphasizes by packing the soundtrack with sunny pop music. *dial H-I-S-T-O-R-Y* is disturbing and intense – and in the light of 9/11 surely also prophetic.

**Belgium, 1997**
**DCP, color / black-and-white, 68 min**

**Director:** Johan Grimonprez
**Editing:** Johan Grimonprez
**Music:** David Shea
**Production:** STUC, Musée National d'Art Moderne, Centre Georges Pompidou
**World Sales/Screening Copy:** Argos

**Johan Grimonprez:**
Looking for Alfred (2005)
Double Take (2009)
I May Have Forever Lost My Umbrella (2011)
... Because Superglue Is Forever! (2012)

**Awards:** Golden Spire 'Best Director' San Francisco International Film Festival, Director's Choice Images Toronto International Film Festival

# How to Live

## Jak zyc

Marcel Lozinski

Filmed in home-movie style and set to irrepressibly happy songs, this documentary by Marcel Lozinski captures everyday life at a Polish Socialist Youth summer camp, where floundering party officials instill newlyweds with approved values. Although not all the officials themselves are that well grounded ideologically, they do their best to mold the students into good citizens of the communist utopia. They rehearse songs, march, paint slogans on banners and play role-playing games in which the participants learn how to behave with visitors. The climax of this summer residency is a contest to find the most exemplary couple. *How to Live* is at times downright hilarious. It is almost impossible to believe that this film was shot only eight years before the fall of the Berlin Wall, which marked the end of the communist era. On the other hand, the tests the contestants have to do – including a party jargon quiz – bring to mind the citizenship courses that immigrants to Western European countries are required to take. Once we have pierced the ridiculous formality of Comrade Camp Leader and his helpers, what comes to the fore are the emotions of those who want to fit the ideological mold, and those who do not.

**Poland, 1981**
**35mm, color, 83 min**

**Director:** Marcel Lozinski
**Cinematography:** Jacek Petrycki
**Editing:** Lucja Osko
**Sound:** Halina Paszkowska
**Production:** Zespol Filmowy "X"
**World Sales/Screening Copy:**
Polish National Film Archive

**Marcel Lozinski:**
Kolo Fortuny (1972), Happy End (1973), Wizyta (1974), Król (1974), Front Colision (1975), The Touch (1978), Matriculation (1979), Microphone's Test (1980), Workshop Exercises (1987), My Place (1987), Witnesses: Antisemitism in Poland, 1946 (1988), 45-89 (1990, Katyn-Forrest (1990), Seven Jews from my class (1992), Autoportret (1993), 89 mm from Europy (1993), Anything Can Happen (1995), So It Doesn't Hurt (1998), I Remember (2002), How It's Done (2006), Poste Restante (2009), Tonia and Her Children (2011)
**Marcel Lozinski & Pavel Lozinski:**
Father and Son on a Journey (2013)

# Kisangani Diary

Hubert Sauper

After the massacre perpetrated on the Tutsis in 1994, tens of thousands of Hutus fled to Zaire, and many of them never returned. In March of 1997, Hubert Sauper traveled along on a U.N. train in search of these "forgotten" refugees, who were living in poverty thousands of miles from home, plagued by famine, disease and attacks by various armed militias. Along the tracks that are overgrown by the rainforest, Sauper leads the viewer to the "heart of darkness," the same place where Joseph Conrad wrote his novel a century ago. The film confronts the audience with the consequences of civil war, the chaos and the inconceivable suffering. Sauper gives us images of emaciated children with large eyes and silent adults with a gaze that betrays their feelings when all hope has vanished. We watch as photographers and cameramen depict this misery, and we observe the impotence of the international community: time and again, relief efforts run into logistical problems.

**France, Austria, 1998**
**35mm, color, 45 min**

**Director:** Hubert Sauper
**Cinematography:** Hubert Sauper
**Screenplay:** Hubert Sauper
**Editing:** Hubert Sauper
**Sound:** Hubert Sauper
**Music:** Zsuzsanna Várkonyi
**Narration:** Hubert Sauper
**Narrator:** Hubert Sauper
**Production:** Nikolaus Geyrhalter for Nikolaus Geyrhalter Filmproduktion , Hubert Sauper
**World Sales/Screening Copy:**
Tamasa Distribution

**Hubert Sauper:**
Era Max (fiction, 1989)
Piraten in Österreich (fiction, 1990)
Der Blasi (fiction, 1990)
Ich habe die angenehme Aufgabe (fiction, 1993)
So I Sleepwalk in Broad Daylight (fiction, 1994)
Alone with Our Stories (fiction, 2002)
Darwin's Nightmare (2004)
We Come as Friends (2014)

**Awards:** Best Short Cinéma du Réel, Best Documentary Message to Man Festival St. Petersburg, Don Quichote Award Krakow Film Festival

# Letter to Jane

Jean-Luc Godard, Jean-Pierre Gorin

In 1972, Jean-Luc Godard and Jean-Pierre Gorin wanted to make *Tout va bien* with Jane Fonda, but the American star was taken aback by the script, which reeked of Maoist rhetoric. Only after Gorin put huge pressure on her did she accept a small supporting role – too small, thought the filmmakers, so they took revenge on her. Although Gorin and Godard never openly admitted doing so, this is certainly the impression *Letter to Jane* creates. In this film essay the duo, speaking in turn, pick apart one single news image, a photo published in *L'Express* of Fonda visiting the Vietcong, who were just about to defeat the Americans and complete the communist revolution. In their almost 60-minute-long polemical discussion, the filmmakers cast doubt on Fonda's motivation in sometimes patronizing and misogynistic terms. The iconography of Hollywood and the American star system take the rap and Fonda gets it on the chin. The photograph, on-screen for minutes at a time, is analyzed in minute detail. Once in a while, there is a cut to black or to stills from films such as *Klute* (starring Jane Fonda) and *The Grapes of Wrath* (starring Fonda's father, Henry). Knowing no equal in its minimalist and ideological intensity, this extreme work can be regarded as an anti-film.

**France, 1972**
**video, color / black-and-white, 52 min**

**Director:** Jean-Luc Godard, Jean-Pierre Gorin
**Narration:** Jean-Luc Godard, Jean-Pierre Gorin
**Narrator:** Jean-Luc Godard, Jean-Pierre Gorin
**Production:** Jean-Luc Godard for Sonimage
**World Sales/Screening Copy:** Gaumont

**Jean-Luc Godard:**
Opération Béton (1954), A bout de souffle (fiction, 1959), Le mépris (fiction, 1963), Pierrot le fou (fiction, 1963), Bande à part (fiction, 1964), Alphaville (fiction, 1965), Weekend (fiction, 1967), King Lear (fiction, 1987), Soigne ta droite (fiction, 1987), Histoire(s) du cinéma (1998), Film socialisme (2010), Adieu au langage (2014) a.o.
**Jean-Pierre Gorin:**
Cinétracts (1968), Poto and Cabengo (1980), Routine Pleasures (1986), My Crasy Life (1992) a.o.
**Jean-Luc Godard & Jean-Pierre Gorin:**
Tout va bien (fiction, 1972)

# Maidan

Sergei Loznitsa

"You want to make the news?" a protest leader calls out halfway through *Maidan*. The answer from the crowd on and around Kiev's Independence Square is affirmative. And they certainly have. The protests against corrupt president Viktor Yanukovych were televised daily starting in November 2013. Since then, Ukraine has continued to dominate the news with a completely out-of-control conflict in which half the world is now involved. *Maidan* records the very first stirrings of this conflict. Filmmaker Sergei Loznitsa, who is originally from Ukraine, shows a people awakening, saying "no" to Putin's lapdog and "yes" to the European Union. At first the atmosphere is peaceful – there's a lot of singing, praying and speechmaking. But when the riot police intervene with tear gas and clubs, things get nasty and the square is transformed into a battlefield. The camera is among the masses but always maintains a distance, while the director remains entirely impartial. In classic fiction film style, Loznitsa calmly captures the developments over three months. He avoids sensational images and chooses not to show the worst horrors, instead concentrating on the sense of solidarity, the passion, the perseverance and the hope of the demonstrators. By the end of the film, over a hundred of them are no more.

**Ukraine, The Netherlands, 2014**
**DCP, color, 130 min**

**Director:** Sergei Loznitsa
**Cinematography:** Sergei Loznitsa, Serhiy Stetsenko
**Editing:** Danielius Kokanauskis, Sergei Loznitsa
**Sound:** Kirill Krasovskiy
**Production:** Maria Baker & Sergei Loznitsa for Atoms & Void
**Distribution for the Netherlands:** Cinema Delicatessen
**Screening Copy:** Cinema Delicatessen

**Sergei Loznitsa:**
Today We Are Going to Build a House (1996), Life, Autumn (1999), The Halt (2000), Portrait (2002), The Settlement (2002), Landscape (2003), Factory (2004), Blockade (2006), Artel (2006), Revue (2008), Sweet Sixties (2008), Severnyy Svet (2008), My Joy (fiction, 2010), In the Fog (fiction, 2012), O Milagre de Santo Antonio (2012), Pismo (2013), Bridges of Sarajevo (2014)

# Matriculation

## Egzamin dojrzalosci

Marcel Lozinski

**Poland, 1978**
**35mm, black-and-white, 17 min**

**Director:** Marcel Lozinski
**Cinematography:** Jacek Petrycki, Witold Stok
**Editing:** Lucja Osko
**Sound:** Iwanka Kunewa-Kusiak, Halina Paszkowska
**Production:** Wytwornia Filmow Dokumental
**World Sales/Screening Copy:** Polish National Film Archive

**Marcel Lozinski:**
Kolo Fortuny (1972), Happy End (1973), Wizyta (1974), Król (1974), Front Colision (1975), The Touch (1978), Microphone's Test (1980), How to Live (1981), Workshop Exercises (1987), My Place (1987), Witnesses: Anti-Semitism in Poland, 1946 (1988), 45-89 (1990, Katyn-Forrest (1990), Seven Jews from my class (1992), Autoportret (1993), 89 mm from Europy (1993), Anything can Happen (1995), So It Doesn't Hurt (1998), I Remember (2002), How It's Done (2006), Poste Restante (2009), Tonia and Her Children (2011) a.o.
**Marcel Lozinski & Pavel Lozinski:**
Father and Son on a Journey (2013)

"A lesson in camouflage, conformity and doublethink," is how the Polish publicist Tadeusz Sobolewski described this short documentary by Marcel Lozinski. He couldn't have put it more tellingly. It shows the effects of an all-but bankrupt ideology force-fed to the Polish populace. Filmed in 1978, the main protagonists are Polish high school students who must not only abide by the Communist party's mind-numbing rules and regulations, but also reproduce them. For their final exams in history and social studies, they must undergo rigorous interrogation about the qualities of an ideal party member, the structure of non-socialist systems and the impossibility of direct democracy. The examiners, who themselves betray not a trace of ideological passion, occasionally ask for clarification of a particular detail from the mishmash of hollow phrases and clichés. The tone is monotonous and oozes insincerity, but everyone joins in the theatrical display. Once back in the corridors and free from their interrogators, the students poke fun at their study material and are most preoccupied with whether they have passed or not. As Sobolewski remarks, in *Matriculation* the camera fulfills "the role of a lie detector," and almost all the students pass that test with flying colors.

# A Moment of Innocence

## Nun va goldoon

Mohsen Makhmalbaf

**France, Iran, 1996**
**video, color, 78 min**

**Director:** Mohsen Makhmalbaf
**Cinematography:** Mahmoud Kalari
**Screenplay:** Mohsen Makhmalbaf
**Editing:** Mohsen Makhmalbaf
**Sound:** Nezameddin Kiaee
**Music:** Majid Entezami
**Production:** Abolfazl Alagheband for MK2
**World Sales/Screening Copy:** Makhmalbaf Film House

**Mohsen Makhmalbaf:**
Repentance (fiction, 1983), The Cyclist (fiction, 1989), Once Upon a Time, Cinema (fiction, 1992), The Actor (fiction, 1993), Stone and Glass (1993), Salaam Cinema (1995), Gabbeh (fiction, 1996), Wind Ruined the School (1997), Silence (fiction, 1998), The Door (fiction, 1999), Test of Democracy (2000), Kandahar (fiction, 2001), Afghan Alphabet (2001), Sex & Philosophy (fiction, 2005), The Chair (fiction, 2006), The Gardener (2012), Ongoing Smile (2013), The President (fiction, 2014) a.o.

In 1974, the Iranian Mohsen Makhmalbaf, 17 years old and an anti-Shah militant, stabbed a young policeman during a raid. Subsequently, Makhmalbaf was shot and incarcerated. He was not released until four years later, during the Iranian Revolution of 1979. Makhmalbaf launched a successful career as a filmmaker and as such was approached years later by the police officer he had stabbed; the man wanted to become an actor. That is where *A Moment of Innocence* begins: a man arrives at the gate of the Makhmalbaf family home and is greeted by a smug little girl. From then on, the film unfolds like an ingenious game with past and present, with stagings and reconstructions, with idealism and treachery, and with the boundaries between fact and fiction. This turns the film into a striking combination of personal history, documentary and fiction. The director (who plays himself) and the policeman (Mirhadi Taiebi) cast and coach their young selves in the build-up to the shooting of the crucial incident, which took place 20 years before in a freezing,deserted passageway in Tehran. In 78 minutes, Makhmalbaf builds up to a climax in which love and decay, youth and old age, image and memory all converge.

# Punishment Park

Peter Watkins

This pseudo-documentary satirizes the polarized political climate in President Nixon's America. A group of hippies, protest singers, chronically unemployed people, civil rights activists and radical feminists are sentenced by a tribunal to choose between a long period of preventive detention or Punishment Park. The latter is a 60-mile, three-day march across the desert, the final destination marked by the American flag. Under a scorching sun, those sentenced are driven along by police officers and soldiers. Camera crews film the process, while a commentator provides information on the temperature, the distance covered and the time. Meanwhile, in a tent in the desert, the tribunal is busy judging the next group of "defendants who are guilty of conspiracy to undermine national security." Heated debates just confirm the gaping chasm between idealistic young people and the people who pay taxes. "You haven't got the first idea about love with your love-ins," a housewife from the Silent Majority for a Unified America says to a peace activist. In the meantime, the tension in the desert is approaching the boiling point. In response to the violent conduct of the guards, the group polarizes into militants and pacifists. *Punishment Park* makes a strikingly authentic impression thanks to its Direct Cinema style; it uses a highly mobile camera, suggestive parallel editing and lots of improvisation. A seldom-seen historical document that still comes across as refreshing and nonconformist today.

**USA, 1971**
**35mm, color, 88 min**

**Director:** Peter Watkins
**Cinematography:** Joan Churchill, Peter Smokler
**Editing:** Terry Hodel, Peter Watkins
**Music:** Paul Motian
**Production:** Susan Martin
**World Sales:** Peter Watkins
**Screening Copy:** Cinemathèque Française

**Peter Watkins:**
The web (1956), The Field of Red (1958), The Diary of an Unknown Soldier (1959), The Forgotten Faces (1961), The Controllers (1963), Culloden (1964), The War Game (1965), Privilege (1967), Gladiatorena (1969), Edvard Munch (1974), The Seventies people (1975), The Trap (1975), Evening Land (1977), Resan (1987), The Media project (1991), La Commune (Paris, 1871) (2000) a.o.

# La rabbia (Part One)

Pier Paolo Pasolini

Why are our lives dominated by dissatisfaction and fear? In 1963, producer Gastone Ferranti put this question to Pier Paolo Pasolini, one of the greatest intellectuals of post-war Italy. Starting out from this existential question, the filmmaker and poet analyzed modern life. The result, *La rabbia* (*The Anger*), is a film essay made up of historical found footage, with a poetic tone and a strong ideological slant. In a meandering text spoken in voice-over, the militant Marxist Pasolini criticizes capitalism and promotes class struggle. From the Hungarian uprising of 1956 and the Cuban Revolution, he finally ends up in the recently independent former colonies in Africa, where in his opinion the future lies. All that is left for Europe is alienation and loss of identity. Pasolini's film is the first in a two-part project. In addition to Pasolini, Ferranti also asked Giovannino Guareschi, a conservative monarchist, to rearrange images from cinema newsreels and create an argument. Predictably, this resulted in a completely different film: pro-Europe and pro-Christianity. This second part of the film completely disappeared right after the premiere, and it wasn't until 2009 that the two parts were reunited and screened as a whole. By that time, Pasolini's film had a whole life behind it as an independent work.

**Italy, 1963**
**35mm, black-and-white, 52 min**

**Director:** Pier Paolo Pasolini
**Screenplay:** Pier Paolo Pasolini
**Editing:** Nino Baragli, Pier Paolo Pasolini, Mario Serandrei
**Narration:** Pier Paolo Pasolini
**Narrator:** Giorgio Bassani, Renato Guttoso
**Production:** Gastone Ferranti for Opus Films
**World Sales:** Minerva Pictures S.r.l
**Screening Copy:** Cineteca di Bologna

**Pier Paolo Pasolini:**
Accattone (fiction, 1961), Mamma Roma (fiction, 1962), Love Meetings (1964), The Gospel According to Matthew (1964), Sopralluoghi in Palestina per il vangelo secondo Matteo (1965), The Hawks and the Sparrows (fiction, 1966), Oedipus Rex (fiction, 1967), Teorema (fiction, 1968), Medea (fiction, 1969), Le mura di Sana'a (1971), The Decameron (fiction, 1971), The Canterbury Tales (fiction, 1972), Arabian Nights (fiction, 1974), Salò, or the 120 Days of Sodom (fiction, 1975) a.o.

# Story of Night

## Geschichte der Nacht

Clemens Klopfenstein

Clemens Klopfenstein composed this experimental ode to the city in 1979, in the same decade when city dwellers were moving out en masse to the suburbs. He filmed in no fewer than 150 urban centers, from Istanbul to Dublin, and from Helsinki to Rome. And he did so not during the daylight hours that mercilessly expose the decline and depopulation of shrinking cities, but under the cloak of night. This is when the urban environment appears most ghostly, with empty offices and residences calmly illuminated by buzzing streetlamps. Litter tumbles across the screen as a couple hurries home along a deserted sidewalk. A siren sounds, and in the distance a car engine turns over. Nighttime is clearly no time for people. Wherever human activity is to be found – in smoky drinking dens or at religious processions with fireworks and prayers – it resembles some kind of exorcism. *Story of Night* is a visual poem without narrative and with the minimum of camera movement. Klopfenstein captures the essence of the city through the interaction between humanity and the landscape it made. That essence is to be found not in the architectural hardware, but in the city dwellers who bring their surroundings to life and make it what it is.

**Switzerland, Germany, 1979**
**16mm, black-and-white, 63 min**

**Director:** Clemens Klopfenstein
**Cinematography:** Clemens Klopfenstein
**Screenplay:** Clemens Klopfenstein
**Editing:** Clemens Klopfenstein, Hugo Sigrist
**Production:** Clemens Klopfenstein for Ombra Films
**World Sales/Screening Copy:** Arsenal Distribution

**Clemens Klopfenstein:**
Wir sterben vor (fiction, 1967), Ceremony (1977), Das schlesische Tor (1982), E nachtlang Füürland (1982), Transes, Reiter auf dem toten Pferd (fiction, 1982), Der Ruf der Sibylla (fiction, 1984), Macao oder die Rückseite des Meeres (fiction, 1988), City Life (1990), Das vergessene Tal (fiction, 1991), Füürland 2 (fiction, 1992), Die Gemmi – ein Übergang (short, 1994), The Silence of Men (fiction, 1997), WhoAfraidWolf (fiction, 2000), The Bird Preachers (fiction, 2005) a.o.

**www.klopfenstein.net**

# Videograms of a Revolution

## Videogramme einer Revolution

Harun Farocki, Andreï Ujica

The Romanian dictator Nicolae Ceausescu gave his last-ever public speech on December 21, 1989, from the balcony of the enormous People's House in Bucharest. Five days later he was executed, together with his wife Elena. Images from the anti-communist revolution that unfolded in a matter of days were sparse in the media. Chaos and confusion reigned supreme. But this is not to say that no pictures exist of the events in Bucharest. The recently deceased artist Harun Farocki and Andrei Ujica, a Romanian who fled to Germany, collected 125 hours of film made by amateurs and official news gatherers. From this huge diversity of perspectives, they distilled a reconstruction of the popular uprising. With meticulous attention to the facts, they take each clip and indicate the moment it was shot, who made it and with what intention, camera position, image quality and anomalies. Some scenes in *Videograms of a Revolution*, of outraged demonstrators and the storming of the palace, recall *October* (1928), Sergei Eisenstein's documentary-style story about the October Revolution in 1917. Eisenstein's revolution was staged, however, while in *Videograms of a Revolution* everything is real. Nonetheless, it remains difficult to disassemble reality.

**Germany, 1992**
**16mm, color, 106 min**

**Director:** Harun Farocki, Andreï Ujica
**Screenplay:** Harun Farocki, Andreï Ujica
**Editing:** Egon Bunne
**Production:** Harun Farocki for Harun Farocki Filmproduktion
**World Sales:** Harun Farocki Filmproduktion
**Screening Copy:** Freunde der Deutsche Kinemathek

**Harun Farocki & Andrei Ujica:**
Kamera und Wirklichkeit (1992)
**Harun Farocki:**
Jeder ein Berliner Kindl (1966), Die Sprache der Revolution (1972), Worte und Spiele (1998), Immersion: Serious Games 3 (2008), Zum Vergleich (2009), Sauerbruch Hutton Architekten (2013) a.o.
**www.farocki-film.de**
**Andrei Ujica:**
Out of the Present (1999)
The Autobiography of Nicolae Ceausescu (2010)
**www.andrei-ujica.com**

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# SPECIAL FOCUS

## Paradocs: Amsterdam Art Weekend

In collaboration with the Amsterdam Art Weekend (November 27-30), IDFA Paradocs is presenting a program of 13 recent works of video art from various Amsterdam galleries, De Rijksakademie and De Ateliers. *This program is supported by Ammodo.*

# The Basement (loop version)

Erik van Lieshout

Invited to take part in Manifesta 10 at the Hermitage in Saint Petersburg, visual artist Erik van Lieshout decides to take up quarters for two months in a very specific part of this huge museum: the basement, where volunteers provide shelter for about a hundred stray cats. Van Lieshout starts helping the women with their work, meanwhile doubting his participation in the art event because of the ongoing political tension between Western Europe and Russia. In a mix of animation and documentary, this fast-paced 17-minute film showcases Van Lieshout's hilarious attempts to do good and to make art useful for humans and animals alike.

**The Netherlands, 2014**
**DCP, color, 18 min**

**Director:** Erik van Lieshout
**Cinematography:** Erik van Lieshout, Kuba Szutkowski
**Screenplay:** Suzanne Weenink
**Editing:** Core van der Hoeven
**Production:** Suzanne Weenink for ErikStudio, Dragan Bakema & Kuba Szutkowski for Popov Film
**World Sales/Screening Copy:** Annet Gelink Gallery

**Erik van Lieshout:**
EMMDM (1999)
Growshop (2000)
Mari Achi (2002)
Happiness (2003)
UP! (2003)
Respect (2003)
Awakening (2006)
Rock (2006)
Sex Is Sentimental (2009)
Commission (2012)
Janus (2012) a.o.

**www.erikvanlieshout.com**

# Betrayal I

Goeun Bae

What goes against the nature of tears flowing? Pouring water into the eyes? Struggling to open her eyes in the film, artist Goeun Bae essentially poses the question of what has been seen and what can be seen. Can washing one's eyes erase such doubts? If that would make one properly perceive in the end, it is worth trying. *Betrayal I* is part of the *Betrayal* series, dealing with the disturbance of emotion caused by the artist's personal experience with violence. An amalgam of image, sound and rhythm that moves beyond the simple visual domain, it conducts the tension of a silent struggle against pain, expressed through seemingly insignificant behavior.

**South Korea, 2013**
**DCP, color, 4 min**

**Director:** Goeun Bae
**Cinematography:** Goeun Bae
**Editing:** Goeun Bae
**Sound:** Goeun Bae
**Production:** Goeun Bae
**Screening Copy:** Goeun Bae

**Goeun Bae:**
6 Episodes (2008)
Making Emotions (2009)
Pretty Good Look (2011)
Grandfather's Story (2011)
Hidden (2012)
Betrayal II (2013)

# Chair Man

Paulien Oltheten

**WORLD PREMIERE**

*Chair Man* is a live edit of video footage shot by Paulien Oltheten in Nicaragua. It shows her repeatedly following a man who carries a plastic chair on his head while riding a bicycle to and from work. Fascinated by this phenomenon – his balancing act – Oltheten continues to film him. Her presence begins to exert an influence on his daily routine, prompting slight changes in the pattern as the man becomes aware of the camera and the documentation of his actions. While searching and clicking through the rough video edits, Oltheten sometimes shares anecdotes, while other times leaving the image alone to speak for itself. These manipulations create an associative narrative that allows her to emphasize particular scenes, events and qualities on the spot. By alternating the documentation of spontaneous moments with acts of intervention or alteration, *Chair Man* becomes Oltheten's own balancing act between the real and the staged.

**The Netherlands, 2014**
**cross-platform, color, 40 min**

**Director:** Paulien Oltheten
**Cinematography:** Paulien Oltheten
**Production:** Paulien Oltheten
**World Sales/Screening Copy:** Galerie Fons Welters

**Paulien Oltheten:**
Man and Dog (2003)
11 Fragments of Japan, Tokyo (2009)
Watercircles (or a Message for Aung San Suu Kyi) Rangoon (2011)
It's My Imagination, You Know, Rangoon (2012)
Like Romeo and Juliet (2012)
A Moment of Slowing Down, New York (2013)

# Climats

Rebecca Digne

The short film *Climats* by French artist Rebecca Digne revolves around a mysterious stone-like object presented on a plinth within a cinematic set. Since most of Digne's films deal with the personal and autobiographical symbolized by gestures of the human body, *Climats* is the first film by the artist that documents and reveals the instruments of make-believe itself.

**The Netherlands, 2014**
**DCP, color, 6 min**

**Director:** Rebecca Digne
**Cinematography:** Rebecca Digne
**Editing:** Rebecca Digne
**Sound:** Rebecca Digne, Leon Spek
**Production:** Rebecca Digne
**World Sales/Screening Copy:** Jeanine Hofland Contemporary Art

**Rebecca Digne:**
San Genaro (2006), Défaillance (2006)
Datcha (2007), Âne (2007), Jeanne (2007), Scalare (2007), Kino peinture (2008), Matelas (2008), Vesuvio (2009), Mains (2010), Creuser (2011), Thym (2012), Architecture (2014) a.o.

**www.rebeccadigne.com**

# Full Moon

Rumiko Hagiwara

*Full Moon* is a documentary depicting the image of the full moon, an important symbol in Asian astrology. Japanese artist Rumiko Hagiwara filmed the appearance of the full moon from her living room while she was performing ordinary actions in the twilight. As in most of her work, the artist aims at twisting the omnipresence of the unnoticed trace of human action and behavior, creating subtle poetic situations often enriched with humoresque tones.

**The Netherlands, 2014**
**DCP, color, 2 min**

**Director:** Rumiko Hagiwara
**Cinematography:** Rumiko Hagiwara
**Production:** Rumiko Hagiwara
**World Sales/Screening Copy:** Jeanine Hofland Contemporary Art

**Rumiko Hagiwara:**
Escalator (2003)
Ball (2005)
Earthquake Magnitude 7.0 (2008)
Square in Sky (2009)
Stick and X (2009)
Exit in My Studio (2009)
Space Between Yellow and Blue (2009)
Squaring the Circle (2010)

**www.rumikohagiwara.com**

# It Has Already Been Ended Before You Can See the End

Shigeo Arikawa

A film about the end. We call it "the end" in order to perceive it and make it visible, but it had already passed by when we called it the end, or the end is always penetrating the present, so we cannot recognize the time of the end. The end has already started and ended. This film is the first of a series called *PIXCANNING*. The word "pixcanning" is coined from "pix" (picture/pixel) and "scanning." It' s a method of scooping up (scanning) elements that pass through the meshes of perception (pixels) when images (pictures) appear or are constructed.

**Japan, 2012**
**DCP, color, 11 min**

**Director:** Shigeo Arikawa
**Cinematography:** Shigeo Arikawa
**Editing:** Shigeo Arikawa
**Sound:** Shigeo Arikawa
**Production:** Shigeo Arikawa
**Screening Copy:** Shigeo Arikawa

**Shigeo Arikawa:**
Constant Temperature (2005)
Moss of Time (2006)
New World Water (2007)
One Gram Memory (2007)
Her Ironical Me (2008)
LostaL LostaT (2010)
"Hello" to "ciao" (2011)
G I (2011)

**The Netherlands, 2014**
**DCP, color, 8 min**

**Director:** Mathilde ter Heijne
**Cinematography:** Hamy Ramezan
**Editing:** Kara Blake, Mathilde ter Heijne
**Production:** Mathilde ter Heijne
**Screening Copy:** Studio Mathilde ter Heijne

**Mathilde ter Heijne:**
Mathilde, Mathilde (fiction, 1999), Suicide Bomb (fiction, 2000), Small Things End, Great Things Endure (fiction, 2001), Qo akti? (fiction, 2003), Fuck Patriarchy! (2004), The Invisible Hero (fiction, 2005), No Depression in Heaven (2006), Constructing Matriarchy (2007), Moon Rituals (2007), Olacak! (2010), Cybele to Sibyl (2012)

**www.terheijne.net**

# Lament, Song for Transitions

## Mathilde ter Heijne

Lamenting is an age-old oral tradition that combines singing and weeping. All over the world, women traditionally sang – and still sing – these songs at transitional moments in life such as funerals and weddings, upon the departure of a loved one going off to war, or simply to commiserate about the hardships of life. The lamentation ritual is used to express sorrow and grief, to heal hurts and traumas, and to bridge the past with the present to forge ahead into the future. *Lament, Song for Transitions* was made after a workshop organized by artist Mathilde ter Heijne during her stay at Suomenlinna, Finland in 2010, for which the singer Pirkko Fihlman was invited to teach the nearly forgotten Karelian ancient techniques of lamenting. Incorporated in the video is footage of a reenactment that became Finland's first ethnological film: *Häidenvietto Karjalan runomailla*: *A Wedding in the Karelian Songlands* (1921). Various types of video transitions like cut, fade, wipe, mix, dissolve and crossfade are used to move from one shot to another. But rather than creating a smooth linear story, these transitions become an important element in the video, bringing focus onto the spaces or moments in between different situations and locations.

**The Netherlands, 2014**
**DCP, color, 12 min**

**Director:** Frank Ammerlaan
**Cinematography:** Frank Ammerlaan
**Editing:** Frank Ammerlaan
**Sound:** Ross Downes
**Production:** Frank Ammerlaan
**World Sales/Screening Copy:**
Upstream Gallery

**Frank Ammerlaan:**
Untitled (Curtain) (2012)
BREACH (2013)

# Reforming Intervals

## Frank Ammerlaan

Dutch visual artist Frank Ammerlaan has been traveling to Russia frequently this past year, where he shot the material for *Reforming Intervals*. The video juxtaposes scenes of political protests and scenes in Orthodox monasteries and churches, such as Rizopolozhensky monastery in Suzdal, started in 1207 and known as the oldest active monastery in Russia. The video positions the viewer as an unwitting voyeur, caught in the middle of private rituals and actions of conflicting ideologies and authorities. The film's powerful representation of different ideas of conviction questions the notion of belief: the belief in faith on the one hand, and on the other the belief in reason. Not supported by spoken word or dialogue, the emphasis lies on the kinship of imagery and sound.

# Room

## Emma van der Put

Through the possibilities the camera provides, Emma van der Put tries to reveal the hidden information that casual, fleeing moments possess. Instead of the use of special effects in post-production, she chose to use only natural effects available at the moment and the location of the shoot. In contrast to her more linear work in which it is the succession of scenes that generates meaning, this video explores even more radically the content of the image chosen. The image frame creates a new space in which different layers of reflection and image suddenly join the same spot. Without a beginning or an end, the video loop *Room* enters a constant exchange between analyzing and accumulating different visual and substantive layers present in the image.

**The Netherlands, 2014**
**DCP, color, 3 min**

**Director:** Emma van der Put
**Cinematography:** Emma van der Put
**Editing:** Emma van der Put
**Production:** Emma van der Put
**World Sales/Screening Copy:**
Galerie tegenboschvanvreden

**Emma van der Put:**
Scenes uit een avond (2009)
Drie bewegende stillevens, Vanitas (2010)
Godinne (2011)
Mother (2012)
Funfair (2012)
Maritime festival (2012)
Ship (2012)
Montmartre (2013)

# The Sophisticated Neanderthal Interview

## Nathaniel Mellors

Nathaniel Mellors's absurdist short film features an interview between an ethereal "modern" man (Truson, a character from Mellors' video project *Ourhouse*) and an apparently real Neanderthal. The Neanderthal is cleverer than Truson and plays with him and his expectations of primitivism. The interview takes place in a version of the mythic "Eden" ("E-Den"), filmed in the historic Bronson Caves in Griffith Park, LA. This site is presented as a metaphor for the shift between a sustainable mode of human existence (hunter-gatherer) in the Upper Palaeolithic to the Neolithic/modern age. The Neanderthal has been thrown out of the caves by "The Sporgo," a phenomenon that, he claims, owns the caves and controls cave art. The work draws on the emergence of art as a marker of human consciousness and the idea that art and religion are hardwired into the architecture of the human brain. It also plays off the formerly accepted idea that Neanderthals were not capable of making art – hence the eponymous "Sophisticated Neanderthal" character, who toys with his empirically naive interrogator and ultimately presents the cave as a site of hermetic mediation.

**UK, 2014**
**DCP, color, 22 min**

**Director:** Nathaniel Mellors
**Cinematography:** Aaron Kovalchik
**Screenplay:** Nathaniel Mellors
**Editing:** Nathaniel Mellors
**Sound:** Theresa Radeka
**Production:** Daniel Desure for Commonwealth Projects
**World Sales/Screening Copy:**
Stigter van Doesburg

**Nathaniel Mellors:**
Brain One (Mozg Jeden), (2004), T*R*U*T*H*C*U*R*A*T*O*R (2004), First Blood No.6 (2005), MACGOOHANSOC (2005), The Time Surgeon (2007), Giantbum Stage 1 – Rehearsal (2008), Giantbum Stage 2 – Theatre (2008), The 7 Ages of Britain Teaser (2009), Ourhouse, Episode 1 – 'Games' (2010), Ourhouse, Episode 2 – 'Class' (2010), Ourhouse – Venus Projections (2011), The Saprohage (2012), Before and After The Saprohage (2012), Neanderthal Container (2014)

**The Netherlands, 2012**
**DCP, color, 6 min**

**Director:** Ansuya Blom
**Cinematography:** Ansuya Blom
**Editing:** Ansuya Blom
**Sound:** Mark Glynne
**Production:** Ansuya Blom
**World Sales/Screening Copy:**
Galerie van Gelder

**Ansuya Blom:**
Lady Lazarus (1984)
Borderline (1985)
Ysabel's Table Dance (1987)
Amazing Grace (1989)
Regards de la vièrge (1992)
Joe Faces (1995)
Dear... (1998)
Chapter Three (2002)
Nervous (2004)
Up Close (2006)
Hither Come Down on Me (2008)
Portrait (2009)

# Spell

## Ansuya Blom

*Spell* is a short film following the thoughts of a man in a state of altered reality. Sounds and images invade these thoughts, getting amplified and mixed with associations from his past. In this in-between world he tries to get a grip on things, contemplating early beginnings and simultaneously mocking his own state of being, the futility of action and the rituals of daily existence.

**Finland, 2014**
**DCP, color, 50 min**

**Director:** Yael Bartana
**Cinematography:** Sari Aaltonen, Iddo Soskolne
**Editing:** Jenny Tervakari
**Sound:** Daniel Meir
**Music:** Pessi Levanto
**Production:** Hanna Karppinen
**World Sales/Screening Copy:**
Annet Gelink Gallery

**Yael Bartana:**
Profile (2000), Trembling Time (2001), Kings of the Hill (2003), Freedom Border (2003), When Adar Enters (2003), Low Relief II (1) (2004), You Could Be So Lucky (2004), Sirens Song (2005), Wild Seeds (2005), Odds and Ands (2005), A Declaration (2007), Summer Camp (2007), Nightmares (2007), Wall and Tower (2009), Entartete Kunst Iebt (2010), The Recorder Player from Sheikh Jarrah (2010), Assassination (2011), Inferno (2013)

# True Finn

## Tosi Suomalainen

## Yael Bartana

Eight people, one question: who is the true Finn? For her IHME project *True Finn*, Yael Bartana invited people living in Finland to take part in creating a utopian moment. The condition was that each person has a different ethnic, religious and political background. As a result of an open call, eight Finnish residents came to live together for seven days in a house in the countryside. Life, discussions and specifically designed assignments were filmed, with the edited material now forming the core of this artwork. What happens when these people live together for a week to redefine Finnish-ness, and themselves in relation to others? The artwork plays with questions about identity: how does national identity operate as a means of inclusion and exclusion? What mechanisms exist for this in Finland? What are we talking about when we talk about Finnish identity right now? Can an immigrant become a true Finn?

# The Wishing Well

Sylvie Zijlmans

In a plant-filled space, two kids seek shelter from leaking and dripping black liquid coming from an invisible well. They kneel silently under piled-up tables while a black substance flows down along the plants above them. The space is filled with the echoes of the falling drops. What are these children hiding from? Are they just trying to stay dry or are they trying to stay safe? Or could it even be that they are responsible for what happened here? Trying to hide from the consequences and waiting for the tide to turn, perhaps?

**The Netherlands, 2012**
**DCP, color, 3 min**

**Director:** Sylvie Zijlmans
**Cinematography:** Sylvie Zijlmans, Hewald Jongenelis
**Editing:** Sylvie Zijlmans, Hewald Jongenelis
**Production:** Zijlmans & Jongenelis
**Screening Copy:** Zijlmans & Jongenelis

**Sylvie Zijlmans & Hewald Jongenelis:**
All Suits: Xiamen (2008-2010), The Fundamental Engine of Progress (2009), The Insurrectionists Progression (2010), The Idea of Freedom (2012)

SPECIAL FOCUS

# Heddy Honigmann's Top 10

Dutch-Peruvian filmmaker Heddy Honigmann has selected her Top 10 favorite documentaries, including *The Gleaners and I* by Agnès Varda, Wang Bing's monumental *Tie Xi Qu: West of the Tracks* and two classics by Dutch filmmaker Johan van der Keuken. In addition to the Top 10, IDFA is also screening a selection from Honigmann's rich body of work (see page 205).

## Top 10 Heddy Honigmann

# "I don't want to film horrible people"

Racetrack

**Peruvian-Dutch filmmaker Heddy Honigmann, whose *Around the World in 50 Concerts* opens IDFA this year, selected her Top 10 favorite documentaries.**

We join Honigmann at her home in Amsterdam to discuss her selection. Why these 10 films? Honigmann looks at the first title on the list: *And Life Goes On* by Abbas Kiarostami, in which a director and his son travel through the devastated area of Gilan in Iran after a massive earthquake. "Naively, I thought it was a documentary when I first saw it," Honigmann admits. After all, it brings the reality of the destruction into clear focus. But Kiarostami used a fictional story to show it."

This connects to Honigmann's own way of working, she says. "When I'm filming, I try to create situations in which my subjects are comfortable. I'll give them something to do, so they forget the camera's there. People think, 'Why are those people so chatty with Heddy? Did she tell them what to say beforehand?' But that's not the case at all. People just notice that I'm actually curious."

### Tenderness

"Johan van der Keuken's *The Flat Jungle* really moved me. There's a scene in which Johan – I use his first name, as he was a friend – talks to a union leader. Johan is filming himself, and simultaneously holding a lively conversation. He could look and listen at the same time. I require the same of my camera operators. Sometimes I see my cameraman reach for a zoom lens, and I'm thinking: 'No, don't!' I once fired a cameraman for using a wide-angle lens to film a small Japanese man in a park. He turned the guy into a figurine, with no respect for who he was."

Is it the inquisitive nature of his films that drew her to Van der Keuken's work? And if so, why not select his *Amsterdam Global Village*, which – like two other films in her Top 10, *Racetrack* and *The Lion Hunters* – is seeking structure. *"Amsterdam Global Village* is too cerebral for my tastes. I have a more personal and political way of looking, which shines through in all my films. The social realities of Peru are woven into *Metal and Melancholy* and *Oblivion*, for instance. You can see the same thing in Jean Rouch's *The Lion Hunters*. By the way, that film has a scene that could only be filmed because the filmmaker has the complete trust of the entire tribe. There's no other way. You find that in some of my work as well: that total trust that can only come from curiosity and love. I love the people I film. One of my producers once told me I should learn to film horrible people. But why should I? Enough filmmakers are doing

The Flat Jungle

that. I want to film nice people. That's why the motto for my master class is 'Try a Little Tenderness.'"

That tenderness can be found in most of the films she has selected for her Top 10, Honigmann says. "That's especially true for *The Gleaners and I*, the film I feel most connected to. The respect and the interest that Agnès Varda has for her subjects is almost tangible. It reminds me of the mastery of filmmakers like Billy Wilder or Ernst Lubitsch, who had the gift of making a minor character unforgettable with just a single line of dialogue. Varda has that gift, too – she's disarming. She is... no, not my alter ego, but she could be my mother. My mother who taught me how to make films."

## Intimacy

"I saw Frederick Wiseman's *Racetrack* a long time ago. In my recollection, you see a horse's enormous penis in the opening scene, you see how it's washed and then inserted to inseminate the mare. Then Wiseman follows the life of the foal. In this way, he maps out the entire surroundings of horse racing: the horses, the caregivers, the owners, the gamblers. Starting with the birth of that foal, he creates an entire world. That's a brilliant idea."

Next up is José Luis Guerin's 2001 film *Work in Progress*. "You can see he really loves Barcelona. The film shows life in a neighborhood where an old building was torn down to make way for a new apartment complex, and he shows how many beautiful people live there. He's a true cinephile. When *Sight & Sound* recently asked me to send them a list of my 10 favorite documentaries, I couldn't remember the title of one film I wanted to include. So I called José Luis, knowing they had asked him as well, and told him about this fantastic film. It had really made an impact in me when I was young, but now I could only remember that it featured a group of children who live in poverty, and suddenly spring to action when a train passes, perilously running along as it races by. So he says, 'That's *Toss Me a Dime*! That's in my top 10 as well!' Turns out there were two more shared entries on our lists: *Quince Tree of the Sun* and the epic *Tie Xi Qu: West of the Tracks*."

Honigmann has included both of these films in her IDFA Top 10. "It's really remarkable how that Chinese film manages to create an enormous amount of intimacy with these workers, isolated in the metal jungle of a gigantic industrial area with no one but each other. That's something these 10 films I selected share as well: intimacy. I'm less inclined to select cerebral films. It's not that I don't find them interesting, but I'd rather see films that touch my heart."

# And Life Goes On

## Zendegi va digar hich

Abbas Kiarostami

Set in the aftermath of the devastating 1991 earthquake in Iran that claimed 30,000 lives, this road movie follows a filmmaker and his son as they travel to the town of Koker in search of two actors from his last film. *And Life Goes On* tells the true story of the filmmaker Abbas Kiarostami, balancing on the boundary of fiction and documentary. Despite being a reenactment, it is realistic in every detail: the collapsed buildings, cracked roads and crushed cars are all authentic remnants of the earthquake, and Kiarostami invited earthquake survivors to play themselves. The boundary between reality and fiction becomes blurred, a subject explored in the film itself. As one of the protagonists explains, "In reality this [house] belongs to the movie. They told me that if I wanted I could remain in this house. Unfortunately the earthquake destroyed my real house. [...] Then I installed myself here and I try to make it habitable. The movie becomes again reality." More than a testament to perseverance and the will to survive, *And Life Goes On* is proof of their existence.

**Iran, 1992**
**video, color, 91 min**

**Director:** Abbas Kiarostami
**Cinematography:** Homayun Paevar
**Screenplay:** Abbas Kiarostami
**Editing:** Changiz Sayad, Abbas Kiarostami
**Production:** Ali Reza Zarrin for Kanoon Film
**Screening Copy:** DreamLab Films

**Awards:** Critics Special Award São Paulo International Film Festival

**Abbas Kiarostami:**
Jahan nama palace (1972), Orderly or Disorderly/Regularly or Irregularly (fiction, 1981); The Chorus (fiction, 1982), Fellow Citizen (1983), First Graders (1985), Where Is the Friend's House? (fiction, 1987), Homework (1989), Close-Up (1990), Through the Olive Trees (fiction, 1994), A propos de nice, la suite (fiction, 1995), Lumière & Company (fiction, 1996), Birth of Light (fiction, 1997), The Taste of Cherry (fiction, 1987), The Wind Will Carry Us (fiction, 1999), a.b.c. Africa (2001), Ten (fiction, 2002), 10 on Ten (fiction, 2004), Five (fiction, 2004) a.o.

# The Flat Jungle

## De platte jungle

Johan van der Keuken

On the mudflats of the Dutch Wadden Sea, life above and below the waterline – plaice larvae, worms, anglers and worm-hunters – together forms a single landscape. But "the mudflats are not as beautiful as they used to be," one resident of the Wadden Islands contends. New technologies mean the sea is being over-fished, the ground churned up and nature disrupted. In 1978, Johan van der Keuken documented how emerging industries were rapidly transforming this "flat jungle" of the Netherlands. As the water sloshes against waders, eel smokers discuss their uncertain future to the sound of free jazz compositions by Willem Breuker. We hear the ambitions of eager farmers, who want to make their businesses "as intensive and as profitable as possible." "We want just a little bit more than the next person," a farmer's wife openly admits. "I only think about more. How to produce more." So artificial fertilizer is brought in and the cows made more productive, in spite of a milk surplus. The landscape changes, plants and birds disappear, the ditches clog up, the rich get richer and the poor get poorer. Van Der Keuken makes no secret of which side he is on. This depiction of a process that took place decades ago still seems as relevant as ever in 2014.

**The Netherlands, 1978**
**16mm, color, 90 min**

**Director:** Johan van der Keuken
**Cinematography:** Johan van der Keuken
**Editing:** Fred van Dijk, Johan van der Keuken
**Sound:** Menno Euwe
**Music:** Willem Breuker
**Production:** Johan van der Keuken for Vereniging voor behoud van de Waddenzee
**Screening Copy:** EYE Film Instituut Nederland

**Johan van der Keuken:**
Paris à l'aube (1958), Beppie (1965), Het leesplankje (1973), Vakantie van de filmer (1974), De Palestijnen (1975), De beeldenstorm (1982), De tijd (1983), Speelgoed (1984), Face Value (1991), Hexagon – On Animal Location (1994), Lucebert, tijd en afscheid (1994), Sarajevo film festival film (1994), Teun's verjaardag (1994), Amsterdam Global Village (1996), Amsterdam Afterbeat (1997), To Sang fotostudio (1997), Laatste woorden – mijn zusje Joke (1998), De grote vakantie (2000), Onvoltooid tegenwoordig (2002) a.o.

# The Gleaners and I

## Les glaneurs et la glaneuse

Agnès Varda

**France, 2000**
**35mm, color, 82 min**

**Director:** Agnès Varda
**Cinematography:** Stéphanie Krausz, Didier Rouget, Didier Doussin, Pascal Sautelet, Agnès Varda
**Editing:** Agnès Varda, Laurent Pineau
**Sound:** Emmanuel Soland, Nathalie Vidal
**Music:** Joanna Bruzdowicz
**Production:** Agnès Varda for Ciné Tamaris
**Screening Copy:** Ciné Tamaris

**Awards:** BSFC Award for Best Documentary Boston Society of Film Critics Awards, Gold Hugo for Best Documentary Chicago International Film Festival a.o.

**Agnès Varda:**
La pointe courte (1954), Le bonheur (1965), Les créatures (1966), Réponses de femmes (1975), L'une chante l'autre pas (1977), Mur murs (1980), Documenteur: an Emotion Picture (1981), Ulysse (1983), Des demoiselles ont en 25 ans (1993), Les cent et une nuits (1995), The World of Jacques Demy (1995), Deux ans après (2002), Le lion volatil (fiction, 2003), Ydessa, les ours et etc. (2004), Cinévardaphoto (2004), Cléo de 5 à 7: souvenirs et anecdotes (2005), Les dites cariatides bis (2005), Quelques veuves de Noirmoutier (2006), The Beaches of Agnès (2008), a.o.

Searching for gleaners who live on discarded or stray food, Agnès Varda comes upon the most remarkable people. A bartender used to gather the grain that was left after the harvest, as nothing should be wasted. In the same spirit, people visit winegrowers to take home the scraps that weren't gathered during the grape picking. A chef with a Michelin star can often be found in the hills, gathering ripe fruit and fresh herbs that he uses in his kitchen the same day. He believes in the idea that we should treat food with respect. Nevertheless, there are many potato growers who throw away piles of spuds because they're too large or malformed. Still, they make great food, a number of dumpster divers think, who also come across a tasty drumstick in a restaurant container to complete their meal. Agnès Varda films them playfully and affectionately and doesn't mind getting sidetracked when she encounters something interesting. Like the small clock without hands that's perfect in her eyes, because it doesn't indicate the time. Sometimes, she suddenly dwells on her advanced age with self-mockery or she films her one hand with the other, turning the film into a disguised self-portrait. After all, filming is gleaning, too.

# The Lion Hunters

## La chasse au lion à l'arc

Jean Rouch

**France, 1965**
**video, color, 77 min**

**Director:** Jean Rouch
**Cinematography:** Jean Rouch
**Editing:** Dov Hoenig, José Matarasso
**Production:** Pierre Braunberger for Les Films de la Pléiade
**Screening Copy:** Les Films du Jeudi

**Awards:** Golden Lion Award Venice Film Festival

**Jean Rouch:**
Au pays des mages noirs (1947), Hombroï (1948), Moi un noir (fiction, 1958), The Human Pyramid (1961), Urbanismé africain (1962), Les pêcheurs du Niger (1962), Millet (1962), Mya – la mère (1970), Yenendi di Simiri (1971), Hommage à Marcel Mauss: Tara Okamoto (1973), Dionysos (1986), Liberté, égalité, fraternité, et puis après... (1990), Cantate pour deux généraux (1990), Madame L'Eau (1993), Moi fatigué debout, moi couché (1997), Faire-part: Musée Henri Langlois (1997) a.o.

A "superpower" is stalking the wilderness between Mali and Niger. The African hunters have a nickname for the enormous lion dominating the vast bush: "The American." Director Jean Rouch introduces us to five lion hunters as they undertake ritual preparations for the hunt. Bows and arrows are crafted in the traditional way – to collect the poison for their arrowheads, once every four years they make a 500-kilometer (310-mile) journey on foot – and traps are expertly set in The American's territory. After quite a few disappointing false alarms including a jackal, a hyena and a viverra, the day finally arrives when The American's cub falls into one of the traps. The animal's father isn't amused and declares war on the hunters. Who will win? Frenchman Jean Rouch first set foot in Africa in 1941 as a colonial hydraulic engineer. He became fascinated by the continent and after World War II made countless anthropological films, devoting great attention to the population and its rituals. His reportage approach to filmmaking made Rouch one of the major founders of cinema verité. You would be hard-pressed to find much colonial frame of reference at all in *The Lion Hunters*. Instead, the film bursts with journalistic curiosity and a deep affection for Africa. This is most movingly felt when Rouch joins in on the rhythmic hunting song "Gawey-Gawey" in voice-over.

# Quince Tree of the Sun

## El sol del membrillo

Victor Erice

Every year at the beginning of autumn, the sun shines for a scant two hours onto the quince tree in the garden of the studio of Madrid-based artist Antonio López Garcia. Every year, he tries to capture the majestic light in a painting. Victor Erice painstakingly films the painting process, and the similarities between the disciplines of the two men – painting and filming – become increasingly clear. From the moment López Garcia nails the canvas to the stretcher and bangs two metal pegs into the ground for his feet (to fix his position behind the canvas), a game of observation and staging starts, played out by extremely subtle means. What seems at first to be a recording of reality (painting the tree, filming the painting process), turns out to be a sophisticated composition. "What we have here is the perfect unity of emotion and order," someone comments on the paintings, and the same could be said of the film. Time keeps passing: as December looms, the quinces have changed shape too much to be reliable models, and the painter has to stop work.

**Spain, 1992**
**video, color, 133 min**

**Director:** Victor Erice
**Cinematography:** Javier Aguirresarobe, Angel Luis Fernandez
**Screenplay:** Victor Erice, Antonio López García
**Editing:** Juan Ignacio San Mateo
**Sound:** Ricardo Steinberg
**Music:** Pascal Gaigne
**Production:** Maria Moreno for Maria Moreno P.C, Carmen Martínez
**Screening Copy:** Contact Film Cinematheek

**Awards:** Jury Prize & FIPRESCI Prize Cannes Film Festival, ADIRCAE Award for Best Director ADIRCAE Awards a.o.

**Victor Erice:**
On the Terrace (fiction, 1961), Páginas de un diario perdido (fiction, 1962), Los días perdidos (fiction, 1963), Entre vías (fiction, 1966), The Spirit of the Beehive (fiction, 1973), The South (fiction, 1983), La morte rouge (fiction, 2006)
**Victor Erice & Rafael Azcona & José Luis Egea & Claudio Guerín:**
The Challenges (1969)
**Victor Erice & Kaige Chen & Werner Herzog & Jim Jarmusch & Aki Kaurismäki & Spike Lee & Wim Wenders:**
Ten Minutes Older: The Trumpet (2002)

# Racetrack

Frederick Wiseman

*Racetrack* (1985) is an absolute high point in the oeuvre of American documentary maestro Frederick Wiseman. In his previous films, he portrayed mentally ill criminals (*Titicut Follies*, 1967), emergency room doctors (*Hospital*, 1971) and customers in the chic department store Neiman-Marcus (*The Store*, 1983). In *Racetrack*, he turns his camera on life in and around Belmont Park – the most prestigious racetrack for thoroughbred horses in the world. This film sees the perfection of the Direct Cinema style familiar from Wiseman's previous works: brutally candid observation in sober black-and-white, served up with unrelenting directness. *Racetrack* opens with the birth of a thoroughbred horse and ends with the empty stands, covered with litter, following the legendary Belmont Stakes in 1981 at which the favorite, Pleasant Colony, suffered a humiliating defeat. Wiseman shows the racecourse as an inward-looking microcosm. He follows trainers, jockeys, managers, attendants, vets and stable boys as they work. He shows horses being shoed and mares being covered, the presentation of horses prior to the race, union meetings and betting on the results. Below the surface, uneasy social tensions simmer between poorly paid workers and high-society owners, between black-and-white. There is no linear narrative here; the rhythm of this initially slow-paced evocation reaches its climax in the final race.

**USA, 1985**
**16mm, black-and-white, 114 min**

**Director:** Frederick Wiseman
**Cinematography:** John Davey
**Editing:** Frederick Wiseman
**Production:** Frederick Wiseman for Zipporah Films
**Screening Copy:** Zipporah Films

**Frederick Wiseman:**
Titicut Follies (1967), High School (1968), Basic Training (1971), Welfare (1975), Model (1980), Deaf (1986), Multi-Handicapped (1986), Missile (1987), Near Death (1989), Aspen (1991), Central Park (1991), Zoo (1993), High School II (1994), Ballet (1995), Domestic Violence (2001), Domestic Violence 2 (2002), The Garden (2005), State Legislature (2007), Boxing Gym (2010), Crazy Horse (2011), At Berkeley (2013), National Gallery (2014) a.o.

**The Netherlands, 1973**
**16mm, color, 10 min**

**Director:** Johan van der Keuken
**Cinematography:** Johan van der Keuken
**Editing:** Jac Verheul
**Sound:** Chris Brouwer
**Music:** Pop Corn
**Production:** Johan van der Keuken
**Screening Copy:** EYE Film Instituut Nederland
**Involved TV Channel:** VPRO

**Johan van der Keuken:**
Paris à l'aube (1958), Beppie (1965), Vakantie van de filmer (1974), De Palestijnen (1975), The Flat Jungle (1978), De beeldenstorm (1982), De tijd (1983), Speelgoed (1984), Face Value (1991), Hexagon – On Animal Location (1994), Lucebert, tijd en afscheid (1994), Sarajevo film festival film (1994), Teun's verjaardag (1994), Amsterdam Global Village (1996), Amsterdam Afterbeat (1997), To Sang fotostudio (1997), Laatste woorden – Mijn zusje Joke (1998), De grote vakantie (2000), Onvoltooid tegenwoordig (2002) a.o.

# The Reading Lesson

## Het leesplankje

Johan van der Keuken

Generations of Dutch children learned to read by means of a board featuring an illustrated series of words. In 1973, an elementary school in Amsterdam combined this traditional method with information about the modern world, such as the coup d'état in Chile in which Salvador Allende was killed, and the human rights violations highlighted by Amnesty International. In a rhythmic montage, set by the tempo of the music, Johan van der Keuken captures children at this school chanting the words. We see images depicting these, but also beautiful words painted on the facades of buildings in Amsterdam – love, hope, peace. Piles are being driven for the umpteenth new building, cows gambol in the meadows, the chimneys of industrial buildings spew out smoke, and children at the school watch a large building in the city burning. The cute pictures on the reading board contrast with the ominous images of smoke, and shots of children's faces are interspersed with shocked reactions to the death of Allende. Van Der Keuken achieves a strange balance between innocence and misery, just like the drawings the pupils have made for Amnesty, which are displayed in the corridors of the school: children's drawings of tortured people.

**China, 2002**
**ProRes, color, 554 min**

**Director:** Wang Bing
**Cinematography:** Wang Bing
**Editing:** Wang Bing, Adam Kerdy
**Production:** Wang Bing
**Screening Copy:** Lihong Kong

**Awards:** Grand Prize International Documentary Festival Marseille, Grand Prize Festival du Film Yamagata, Grand Prize International Documentary Festival Lisbon, Montgolfiere d'Or Jury Prize for Documentary 3 Continents Festival Nantes

**Wang Bing:**
He Fengming (2007)
A Journal of Crude Oil (2008)
Xi Yang Tang (2009)
Coal Money (2009)
Man with No Name (2010)
The Ditch (fiction, 2010)
Three Sisters (2012)
Alone (2013)
Venice 70: Future Reloaded (2013)
a.o.

# Tie Xi Qu: West of the Tracks

Wang Bing

In the heyday of communism, the Tie Xi district in northeastern China was a shining example for the rest of the country. This huge government-controlled factory site provided work for more than a million people and provided shelter for many families dreaming of economic progress. Nowadays, these industrial areas with vacant hangars and weather-beaten work platforms are just a shadow of their former glory. This nine-hour masterpiece by Chinese filmmaker Wang Bing explores the inescapable decay of China's biggest and oldest industrial area. In three sections entitled "Rust," "Remnants" and "Rails," Wang shows a Chinese society in transition, and the impact of a transformed economy on the hopes and dreams of the workers. From 1999 to 2001, Wang filmed the factories and the surrounding workers' quarters. The long, slow shots follow the remaining workers as they go about their daily tasks, the railway tracks that connect the various sections of the site, and the families living in the desolate residential areas. The repetitive shots of mechanical activity – trains coupling and uncoupling, cranes loading and unloading – are the death twitches of an area that has no place in the new economic era.

# Toss Me a Dime

## Tire dié

Fernando Birri

While the media tend to concentrate on the bustling modern city life in 1950s Santa Fe, Argentina, there's very little prosperity to be seen in the district known as Tire Dié. All we see is poverty, hunger and unemployment. Between 1956 and 1958, filmmaker Fernando Birri and a group of students captured this neighborhood on film. *Toss Me a Dime* opens with aerial shots of the big city and a voice-over providing general information. But then the camera zooms in on daily life in underprivileged areas, filming at eye level the many children who wait for the train every afternoon to beg passengers for a little money. Birri is known as the founder of New Latin American Cinema, a movement that emerged in the late 1950s and was influenced by Neorealism in Italy (where Birri studied film) and as a counterbalance to Hollywood. Due to lack of money and resources for film production, filmmakers were looking for new forms of cinema, including documentary. They chose a critical approach that reflected the complex social and political reality in which poverty, hunger and suppression were part of the daily lives of the common people.

**Argentina, 1958**
**35mm, black-and-white, 33 min**

**Director:** Fernando Birri
**Cinematography:** Oscar Kopp, Enrique Urteaga
**Screenplay:** Fernando Birri
**Editing:** Antonio Ripoll
**Production:** Instituto de Cinematografia de la Universidad Nacional del Litoral Edgardo Pallero
**Screening Copy:** INCAA

**Fernando Birri:**
La primera fundación de Buenos Aires (1959)
Buenos días, Buenos Aires (1960)
Los inundados (1961)
Mi hijo el Che (1985)
A Very Old Man with Enormous Wings (fiction, 1988)
Century of the Wind (1999)
ZA 05. Lo viejo y lo nuevo (2006)
a.o.

# Work in Progress

## En construcción

José Luis Guerin

Three old men at a little table chew on a plate of food with their few remaining teeth. In the meantime, they reminisce with gentle melancholy about days gone by. Back when the El Chine neighborhood was still lively and the prostitutes beautiful – and what's more, affordable. Now this Barcelona neighborhood with its multi-ethnic population is undergoing a transition: new houses are being built, and living there is getting more expensive. José Luis Guerin spent 18 months on the streets of El Chine with his camera, recording this process. An old apartment complex is knocked down to make way for a new building. The residents have been evicted and prospective buyers of the new luxury apartments come to look. The locals hear the thunder of the wrecking balls, see the clouds of dust descend and watch the armies of construction workers erecting new edifices. Guerin shot over 100 hours of material, including many observations of the neighborhood and its residents, and added some dramatized interludes with little storylines about the ups and downs of the various characters. The result is a layered, philosophical, often associative discourse on past, present and future. The main focus is not so much on the concrete reconstruction activities as on the impact these changes are having on the residents of this neighborhood.

**Spain, 2001**
**video, color, 125 min**

**Director:** José Luis Guerin
**Cinematography:** Gaultier Alex
**Screenplay:** José Luis Guerin
**Editing:** Mercedes Alvarez, Núria Esquerra
**Production:** Antoni Camín for OVideo TV
**World Sales/Screening Copy:** Imagina International Sales
**Involved TV Channel:** ARTE France

**Awards:** Special Jury Prize San Sebastián Film Festival, Best Documentary Goya Awards

**José Luis Guerin:**
Los motivos de Berta (1983)
Innisfree (1990)
Train of Shadows (1997)
Unas fotos en la ciudad de Sylvia (2007)
En la ciudad de Sylvia (2007)
Guest (2010)
Recuerdos de una mañana (2011)
a.o.

# SPECIAL FOCUS
## Heddy Honigmann Retrospective

In honor of Dutch-Peruvian director Heddy Honigmann's outstanding documentaries, IDFA is presenting a selection of six titles from her rich body of work. Honigmann's latest film *Around the World in 50 Concerts* (see page 21) is the festival's opening film and has been selected for the IDFA Competition for Feature-Length Documentary. In addition to the retrospective, the festival is screening her Top 10 favorite documentaries (see page 197).

## Heddy Honigmann Retrospective

# The Melancholy Undertones of the World

**This year, IDFA honors Heddy Honigmann with a retrospective of several of her films. Last year, the Peruvian-Dutch filmmaker was the second director in IDFA's history to receive the festival's Living Legend Award.**

There aren't many filmmakers who can get as close as Heddy Honigmann. There are always the inevitable obstacles between her and the people she's filming: the camera itself (that distracting object that makes people go stiff), an interviewer asking the wrong questions, the defensiveness people can have when they don't want to talk about pain and hardship, and failing memory.

Honigmann dissolves these barriers by looking and listening with a great intensity. You can see it in her images, always full of telling details, and you can hear it in the questions she asks. But even more, you hear it in the answers people give her. She's calm behind the camera, allowing people to forget the apparatus, because they trust her and because Honigmann transports them to another time, another place.

### Time machines

Lima, 1993. A taxi driver is telling us about a beautiful Italian woman who came to Peru years ago. She was his great love, but she couldn't stay and he couldn't leave. Italy was too far away, too different. A song on a hissing old cassette tape is the only tangible memory he has left, and even after all these years, tears well up when he plays it. For a moment he is back with her, dancing as they used to. And for a moment, we're in that car in Lima, feeling the loneliness this driver must have felt all those years.

The scene is from *Metal and Melancholy*, in which the state of Honigmann's home country shines through the conversations she has with the taxi drivers of its capital. These men and women were laid off because of the bad economy, and are now trying to make ends meet by scouring the streets in their dinged-up cars, hoping to find someone who has some money left for the fare. Finding that device to bring back memories is not Honigmann's stated purpose, but she will always ask for it. For the musicians in the Paris subway she portrays in *The Underground Orchestra*, it's music, as it often is in her work. But it can be a recipe as well, as in *Food for Love – A Shtetl That's No Longer There*, or a poem, as in *O amor natural*. Objects as time machines: in *Good Husband, Dear Son*, a father points out the cement in which his two sons inscribed their names when they were young. Ten years later, in 1992, they were killed by the Serbs, like most men in the small Muslim village of Ahatovici, near Sarajevo. Walking along the cemetery, the man remembers weddings, since he sang at the weddings of most of the men buried there. He hasn't sung since the day of the massacre.

So sometimes the music stops, because it would trigger a journey to a place that has become too painful. In those cases, Honigmann has us look at the empty canvasses, the missing memories, as silence echoes. In *Oblivion*, she asks Henry, a 14-year-old shoeshine boy in Lima, what his dreams are. He has no dreams, he says. She asks whether he has any good memories. No, no memories at all, he says. There is no light in his eyes. His emotions are turned off, in self-defense.

Honigmann makes the invisible visible, the *New York Times* wrote in its review of the film. The filmmaker herself says she's looking for how people find the strength to wake up every day and face life. It's an almost banal, but no less important question, she says. The powerful thing about her films is that Honigmann almost always manages to find that strength, which must have made it all the more heartbreaking for her when she didn't find it in Henry.

### Key to memory

That other place and time where Honigmann tries to bring her subjects is not always a nice place. In *Crazy*, she talks to Dutch U.N.

Metal and Melancholy

soldiers about what they encountered during their missions, and tries to lay bare the psychological tolls it took. It's a sequel of sorts to her *Two Minutes Silence*, in which she has people remember World War II on May 4, Remembrance Day in the Netherlands. But in that film, she asks questions and uses silence to get people to talk. In *Crazy*, music does the work for her.

Music as a key to memory: perhaps the idea already came to Honigmann 10 years before, riding in the back seat of that cab, listening to the driver hum along to the song and remember his Italian lover. The music she employs in *Crazy* isn't random: she asks the soldiers for songs that have meaning to them. Songs that take them back to a market square in Sarajevo, where grenades hit the crowd as they were shopping. Back to a market in Phnom Penh, where one of the soldiers was offered a young child for sex. As they listen, we look at their faces. Honigmann only has to ask one or two questions.

*Oblivion* isn't the only film in which Honigmann makes the invisible visible; she does this in all her films. She unearths these memories, which we see manifested on the weathered faces she portrays in her seeking, patient images. But it's also the memories of people who have been forgotten by history. Voices that were lost in the crowd, the melancholy undertones of the world. Voices that, thanks to Honigmann, will be remembered just a little bit longer.

## Filmography Heddy Honigmann

L'Israeli dei beduini (1979)
Het vuur (fiction, 1980)
De overkant (fiction, 1981)
De witte paraplu (fiction, 1982)
De deur van het huis (fiction, 1985)
Phantasm (fiction, 1986-1987)
Mind Shadows (fiction, 1988)
Your Opinion, Please (fiction, 1988-1989)
Ghatak (1990)
Vier maal mijn hart (fiction, 1990)
Verhalen die ik mezelf vertel (fiction, 1991)
Oog in oog (fiction, 1992)
Metal and Melancholy (1993)
In de schaduw (1994)
Goodbye (fiction, 1995)
O amor natural (1996)
The Underground Orchestra (1997)
2 Minutes Silence, Please (1998)
Crazy (1999)
Private (2000)
Good Husband, Dear Son (2001)
Give Me Your Hand (2003)
26.000 Faces (2004)
Food For Love – A Shtetl That's No Longer There (2004)
Ingelijst huwelijk (2005)
Forever (2006)
Emoticons (2007)
Oblivion (2008)
And Then One Day (fiction, 2011)
Memories of Fire (2012)
Around the World in 50 Concerts (2014)

# Crazy

## Heddy Honigmann

*Crazy* is a film about violence in which the violence itself is not explicitly shown. The film focuses on the experiences of a number of Dutch U.N. soldiers in various conflict areas around the world, and their personal accounts bring the horrors in Korea, Cambodia, Lebanon and Bosnia to life. Heddy Honigmann spoke with the Blue Berets back home in the Netherlands, and uses their own photographs and home movies from the hotbeds of violence they were in. The vehicle of their recollections is the music they played at the time, which they will forever associate with their war memories. One of them used music to drown out his fear, while another created a musical space with Pergolesi's "Stabat Mater" where she could be alone with her thoughts. With a mixture of bravura and emotion, a young man tells about the perilous rides he took through "bomb alley" in Bosnia, invariably accompanied by Guns N' Roses songs at full blast. *Crazy* demonstrates that the Netherlands has its own Vietnam veterans – men who took their war experiences back home and are struggling to cope with them. It's a film that makes us realize the madness of war, creates doubt about the usefulness of so-called peace missions and shows the power of music as a means to survive in extremely difficult situations.

**The Netherlands, 1999**
**video, color, 100 min**

**Director:** Heddy Honigmann
**Cinematography:** Gregor Meerman
**Screenplay:** Heddy Honigmann, Ester Gould
**Editing:** Mario Steenbergen
**Sound:** Piotr van Dijk, Rik Meier
**Production:** Pieter van Huystee for Pieter van Huystee Film
**Screening Copy:** Pieter van Huystee Film
**Involved TV Channel:** VPRO

**Awards:** IDFA Audience Award International Documentary Film Festival, Golden Calf Best Long Documentary Netherlands Film Festival, Time of History Award Valladolid International Film Festival, CDS Filmmaker Award DoubleTake Documentary Film Festival

# Food For Love – A Shtetl That's No Longer There

## Heddy Honigmann

"And who did you marry?" asks Heddy Honigmann, taunting her mother Sonia who in her youth was Lima's greatest beauty and could get any rich man she wanted. "My father, the schlemiel!" In reply, Sonia explains why of all people she fell for the awkward one: they shared a refined taste in art. *Food for Love – A Shtetl That's No Longer There* is an episode in a series about dishes that have great significance for those who prepare and consume them. Off-screen, Heddy Honigmann interrogates her 75-year-old mother in her canal-side home in Amsterdam as she prepares Heddy's favorite Yiddish recipe for *vrennekes*, balls of mashed potato and chopped onion wrapped in dough, cooked in a large pan of water and served with crème fraîche. Sonia tells the story of how in 1939, two months before the outbreak of the Second World War, she emigrated with her mother and sister from Grabowiec, Poland to Peru. Nearly all the family members who stayed behind, including young and beautiful Aunt Ruchel, were subsequently murdered by the Nazis. The recollections are illustrated by old family photos and nourished by the lovingly prepared *vrennekes*. Once a measured portion is ready for the pan, Sonia puts on lipstick before reciting a poem.

**The Netherlands, 2004**
**video, color, 25 min**

**Director:** Heddy Honigmann
**Cinematography:** Adri Schrover
**Editing:** Patrick Minks
**Sound:** Piotr van Dijk
**Production:** Wilma Verbeek for Human
**Co-Production:** VOF Appel & Honigmann
**Screening Copy:** VOF Appel & Honigmann

**The Netherlands, 2001**
**video, color, 50 min**

**Director:** Heddy Honigmann
**Cinematography:** John Appel
**Screenplay:** Heddy Honigmann, Ester Gould, Emir Dzino
**Editing:** Patrick Minks
**Sound:** Piotr van Dijk
**Production:** John Appel for VOF Appel & Honigmann
**Co-Production:** IKON
**Screening Copy:** VOF Appel & Honigmann

# Good Husband, Dear Son

## Goede man, lieve zoon

Heddy Honigmann

The village of Ahatovici is located in the hills near Sarajevo. During the war in Yugoslavia, when the village fell into Serbian hands, the face of Ahatovici changed completely. Practically all of the men were captured and brutally murdered, and the village was burnt to the ground. Only the women and children were spared. *Good Husband, Dear Son* tells the story behind this forgotten genocide. The murdered men are commemorated in the stories of their wives, mothers and daughters, and through the few photographs and personal belongings that remain of them. Each object carries a memory, but the fact that someone was a good husband cannot be seen from a photograph. It clearly appears though from the way his wife, talking about him, caresses the picture and presses it against her chest. In this thick layer of grief, the film looks for the beauty of the memory and of love.

**The Netherlands, 1995**
**35mm, color, 110 min**

**Awards:** Dutch Film Critics Award Netherlands Film Festival

**Director:** Heddy Honigmann
**Cinematography:** Stef Tijdink
**Editing:** Sander Vos
**Music:** Wouter van Bemmel
**Production:** Suzanne van Voorst for Ariel Film Production
**Screening Copy:** EYE Film Instituut Nederland

# Goodbye

## Tot ziens

Heddy Honigmann

When the happily married Jan and a young teacher named Laura meet for the first time at a skating rink in Amsterdam, no words are needed to convey what is going on between the two of them. They feel an unmistakable, acute, inescapable attraction that leads to an overwhelming, impossible affair. Time and again the couple tries to reason their way out and separate, but they don't succeed. They experience euphoric highs, but above all many desperate lows within the relationship, causing detriment for all involved. This fiction film dissects the situation in an almost documentary fashion, in scenes that reveal all the painful details that are symptomatic of an extramarital affair. The secret telephone calls and the lies, the discussions that tail off when questions aren't answered satisfactorily, the untamable passion that goes hand-in-hand with despair, the guilt and the rage. The strong physical acting by both leads stands out in this film, for which actress Johanna ter Steege won an award at the Locarno Film Festival. Director Heddy Honigmann was awarded the Dutch Film Critics' Award at the Netherlands Film Festival and *Goodbye* was a hit in Dutch cinemas.

# Metal and Melancholy

## Metaal en melancholie

Heddy Honigmann

In Lima, the Peruvian capital of seven million, Heddy Honigmann shares a cab ride with the taxi drivers for whom this occupation is the only way of keeping poverty at bay. More often than not it is their second job, one that requires little more than a car – in whatever state – and a "taxi" plate, which is sold on every street corner. Determined, yet with a precise, measured sense of emotion, the director dissects their situation. A native of Peru, Honigmann returned to her place of birth after almost 20 years to make this film. Shot almost completely from inside the taxis, this documentary road movie reveals beautiful, moving anecdotes. Not only does the film portray these colorful and intriguing everyday people, but it also contrasts their dreams, hopes and disappointments to the state of Peru in the early 1990s. The economy is at an impasse, and teachers, soldiers, doctors and civil servants are part of the middle class in name only. In reality, their salaries are insufficient to feed their families; hence their need for second jobs. Still the rebellious and passionate drivers keep their spirits up, even if their vehicles often look less cheerful.

**The Netherlands, 1993**
**16mm, color, 80 min**

**Director:** Heddy Honigmann
**Cinematography:** Stef Tijdink
**Screenplay:** Heddy Honigmann, Danniel Danniel
**Editing:** Jan Hendriks, Danniel Danniel
**Sound:** Piotr van Dijk
**Production:** Suzanne van Voorst for Ariel Film Production
**Screening Copy:** EYE Film Instituut Nederland

**Awards:** Grand Prix Festival du Cinéma du Reel, Golden Pigeon & Mercedes Benz Award Leipzig International Documentary Film Festival, Award of the Youth, Leipzig International Documentary Film Festival, Best Ethnographic Documentary Festival dei Popoli, Special Jury Award San Francisco International Film Festival, Special Mayor's Award Yamagata Documentary Film Festival

# The Underground Orchestra

## Het ondergronds orkest

Heddy Honigmann

A Venezuelan harp player, a violinist from Sarajevo, an Argentine piano player, a Malian singer and a Romanian zither player are the miscellaneous leading characters in this documentary by Heddy Honigmann. Although the film is called *The Underground Orchestra* and initially seems to deal with people who eke out a living by playing music in the passages of the Parisian metro, the scene of the action gradually shifts to life aboveground. On the one hand, because shooting a film in the Parisian metro has been forbidden since a series of bomb attacks took place here. On the other hand, an "underground" world also seems to exist aboveground: many of the musicians portrayed have left their native countries for political reasons and are currently living in France as illegal aliens. Their dwellings are tiny *chambres de bonne* under the roofs of Parisian houses, or overpriced but shabby hotel rooms. Little by little, their musical activities are streamlined, and they can be found in recording studios and concert halls. They have also joined forces in a real underground orchestra, which plays underneath the arcades near the Place des Vosges.

**The Netherlands, France, 1997**
**35mm, color, 108 min**

**Director:** Heddy Honigmann
**Cinematography:** Eric Guichard
**Screenplay:** Heddy Honigmann, Noshka van der Lely
**Editing:** Mario Steenbergen
**Sound:** Piotr van Dijk
**Music:** Hugo Dijkstal
**Production:** Pieter van Huystee for Pieter van Huystee Film
**Screening Copy:** EYE Film Instituut Nederland
**Involved TV Channel:** VPRO

**Awards:** SCAM Award Cinéma du Réel Paris, Dutch Film Critics Award Dutch Film Festival, Chief Dan George Humanitarian Award Vancouver International Film Festival, Winner Astra Film Festival Romania, Special Prize of Jury Yamagata International Documentary Festival

# SPECIAL FOCUS
## The Female Gaze

Is there such a thing as a female gaze within the documentary genre? Taking its cue from an analysis of IDFA's own selections of the past few years, this program investigates the position of female filmmakers in the documentary industry. Fifteen leading international female directors, including Pirjo Honkasalo, Barbara Kopple, Kim Longinotto and this year's Top 10 compiler Heddy Honigmann (see page 197), have been asked to curate this program of 28 old and new documentaries by female directors. One of the films, *Waiting for August*, has also been selected for the IDFA DOC U Competition (see page 93). *This program is supported by Turing Foundation.*

# The Female Gaze

With the theme program The Female Gaze, IDFA zooms in on women in the documentary world. There's ample research on the representation of women in media, but virtually none of it pertains to documentaries. As a starting point, IDFA is also reexamining its own program over the past 10 years. The discussion is all about image and representation. What kind of documentaries do women make, and how are women depicted in documentaries? Is it different when the filmmaker is a woman herself, and do women make different kinds of documentaries than men? And are there enough women in the documentary world, both in front of and behind the camera, or are they suffering from the same so-called celluloid ceiling that is prevalent in the fiction film industry?

To look for answers to those questions, IDFA has invited 15 of the most prominent female documentary filmmakers from all over the world to the festival. They have each selected three films by female directors – one film that inspired them, one of their own films, and one by a young talent. The result is a varied and international program of 28 films accompanied by talks after all the screenings as well as a main debate.

The program includes classics such as the Iranian documentary *The House Is Black* (1962), about a leper colony, and Agnès Varda's *The Gleaners and I* (2000), which features various kinds of gleaning. There are surprising kinships between several films, such as those that reflect on war: *Images from the Corner* (Jasmila Zbanic, 2003), about Sarajevo, and *The Tiniest Place* (Tatiana Huezo, 2011), about El Salvador. Or the pressure parents can put on their daughters: *Tanjuska and the Seven Devils* (Pirjo Honkasalo, 1993), in which a 12-year-old undergoes an exorcism, and *Waiting for August* (Teodora Ana Mihai, 2014), in which 15-year-old Georgina is forced to care for her family. In addition, Marie Mandy's *Filming Desire – A Journey Through Women's Film* (2000) dissects sex scenes by female directors and Jessicu Yu, Phie Ambo and Kim Longinotto present their latest works. Taken as a whole, these 28 films may answer the question as to whether there is such a thing as a female gaze.

## The Gaze

The title of the program refers to Laura Mulvey's influential 1975 article "Visual Pleasure and Narrative Cinema," in which she coined the phrase "the male gaze." Mulvey noted that in traditional Hollywood films, which are made by men and have men as their main characters, the audience is forced into a male point of view on women: "The image of woman as (passive) raw material for the (active) gaze of man." Active male, passive female; the man as subject, the woman as object.

Gulabi Gang

In the years since, much has been said about both the male gaze and the female gaze: how do women look, and how are they looked at? These important questions are not easy to answer, as what exactly constitutes a male or female gaze? In 1985, the discussion gained new momentum with the Bechdel Test. The simple checklist originated with artist Alison Bechdel and a character in her comic strip *Dykes to Watch Out For*. The character said, "I only go to a movie if it satisfies three basic requirements. One, it has to have at least two women in it, who, two, talk to each other about, three, something besides a man." In the past few years, this test has been applied frequently, often with the added condition that the two female characters must have names. The number of feature films that pass the test is dishearteningly low. That's why in 2013, several Swedish cinemas decided to add Bechdel Test results to their film classifications.

## Arena

The Bechdel Test gave new life to the discussion of women in feature films. But what about documentaries? There has been little research about whether the Bechdel Test can be applied to the documentary genre. In 2013, the Sundance Institute, in collaboration with Women in Film, published "Exploring the Barriers and Opportunities for Independent Women Filmmakers," a study of the percentage of female filmmakers of U.S. independent feature films and documentaries shown at the Sundance Film Festival between 2002 and 2012. Counting all creative crewmembers (directors, producers, screenwriters, cinematographers and editors), a quarter of feature film crews were female, while documentary crews were close to 40 percent female. The report concluded that "Documentaries represent a more female-friendly arena than narrative film," and offered as a possible cause the fact that "the documentary community has a more democratized funding structure, and is led by other women."

The Sundance Institute examined its own selection of U.S. independent films, and now IDFA is investigating its international program of the past 10 years, taking a closer look at image and representation. Are female directors equally represented, and do these percentages change over time? What about award winners and jury members? In other words, is the international documentary world emancipated? And what about the content of these documentaries? What percentage of their subjects is female? How are they portrayed? Do women film women more often? Do they tell different stories? Does that differ by continent? The initial results of IDFA's self-examination are being presented at the festival, so that we too may contribute to the discovery of what the female gaze might be.

*This program is supported by Turing Foundation.*

Turing Foundation

Running from Crazy

# 12th & Delaware

Rachel Grady, Heidi Ewing

In 1991, an abortion clinic called the Woman World Medical Center opened its doors at the corner of 12th and Delaware in Fort Pierce, Florida. Eight years later, the Pregnancy Care Center set up shop across the road, staffed by members of the strictly religious pro-life movement, which equates abortion with murder. Every day the pro-lifers stand on the sidewalk calling out "God made you pregnant!" to the pregnant women – some of them still children themselves – as they enter the building. They hold protest signs featuring photos of mutilated aborted fetuses. If anyone enters the wrong building by accident, the Pregnancy Care Center provides inaccurate information, horror stories about abortion, or a free ultrasound emblazoned with the text "Hi Mommy and Daddy!" In *12th & Delaware*, Heidi Ewing and Rachel Grady, makers of the Oscar®-nominated *Jesus Camp*, intersperse observational footage of the daily goings-on on both sides of the street with conversations with the women who are considering abortion. Adding a good dose of humor, the film shows the practical effect a powerful conservative lobby can have on the self-determination of women.

**USA, 2010**
**HDcam, color, 87 min**

**Director:** Rachel Grady, Heidi Ewing
**Cinematography:** Katherine Patterson
**Editing:** Enat Sidi
**Music:** David Darling
**Production:** Rachel Grady & Heidi Ewing for Loki Films
**Executive Production:** Sara Bernstein for HBO
**World Sales/Screening Copy:** Loki Films
**Involved TV Channel:** HBO

**Awards:** Human Rights Award Full Frame Festival

**Rachel Grady & Heidi Ewing:**
The Boys of Baraka (2005)
Jesus Camp (2006)
Detropia (2012)
**Heidi Ewing:**
Dissident: Oswaldo Paya and the Varela Project (2003)
**Rachel Grady & Heidi Ewing & Morgan Spurlock & Alex Gibney & Eugene Jarecki & Seth Gordon & Patrick Creadon:**
Freakonomics: The Movie (2010)

# The Beaches of Agnès

## Les plages d'Agnès

Agnès Varda

"If they open me up, they'll find beaches," asserts octogenarian filmmaker Agnès Varda, one of cinema's great masters. From *Cléo from 5 to 7* to *The Gleaners and I*, her work spans fiction and documentary, often blending the two together and defying genre. Varda once lamented, "You say documentary and people say, 'What a bore!' We should have middle words." *The Beaches of Agnès* is an autobiographical film, an accumulation of memories rich with imaginative texture. Varda takes us on a surrealist journey through her life, on a magic carpet ride of images, photographs, film clips, stories, installations and scenes. Beginning with images of family, we cross the Left Bank of the Nouvelle Vague – the group of young, innovative filmmakers that included Chris Marker, Varda's life partner Jacques Demy, and of course Varda herself. From her hometown of Sète to the rue Daguerre in Paris where she now lives, the film circumnavigates a resplendent life. This is a brilliant construction, a montage mosaic full of self-reflection, random thoughts, memories and observations in which form and content are no longer distinguishable from each other. Varda stimulates, moves and inspires with her humor, her imagination and her completely original cinematic voice.

**France, 2008**
**DCP, color, 109 min**

**Director:** Agnès Varda
**Cinematography:** Hélène Louvart
**Editing:** Jean Baptiste Morain, Baptiste Filloux
**Sound:** Emmanuel Soland
**Music:** Joanna Bruzdowicz
**Production:** Agnès Varda for Ciné Tamaris
**Screening Copy:** Cinéart Nederland

**Awards:** EDA Female Focus Award Perseverance Award Alliance of Women Film Journalists a.o.

**Agnès Varda:**
La pointe courte (1954), Le bonheur (1965), Les créatures (1966), Réponses de femmes (1975), L'une chante l'autre pas (1977), Mur murs (1980), Documenteur: an Emotion Picture (1981), Ulysse (1983), Des demoiselles ont en 25 ans (1993), The World of Jacques Demy (1995), Deux ans après (2002), Le lion volatil (fiction, 2003), Ydessa, les ours et etc. (2004), Cinévardaphoto (2004), Cléo de 5 à 7: souvenirs et anecdotes (2005), Les dites cariatides bis (2005), Quelques veuves de Noirmoutier (2006) a.o.

# The Bridge

## Podul peste tisa

Ileana Stanculescu

Bridges connect people, unless it is forbidden to cross them. And that is exactly what is happening with the recently rebuilt bridge across the Tisza River, which is supposed to bring together relatives, friends and former neighbors who got divided throughout history by various political conflicts. The old bridge between Sighet, a Romanian town, and Slatina, a Ukrainian town, was destroyed by the German troops during World War II. After the war, the northern bank of the Tisza River became part of the Soviet Union, while the southern bank continued to be Rumanian, and the border was closed. The Tisza River separated the two towns for almost 50 years. After the collapse of the Soviet Union, Slatina became a Ukrainian town and the border was reopened. The old bridge has now been rebuilt in three years with the help of the European Union. But what for? Nobody is allowed to cross it yet, so friends and family can only communicate by shouting from one bank to the other.This is exactly how this investigative documentary starts, confronting us from the get-go with the absurdity of politcal reasoning.

**Romania, 2004**
**video, color, 75 min**

**Director:** Ileana Stanculescu
**Cinematography:** Nikola Wyrwich
**Screenplay:** Ileana Stanculescu
**Editing:** Klaudia Begic
**Sound:** Anusavan Salamanian
**Music:** Grupel Iza
**Production:** Ileana Stanculescu
**World Sales/Screening Copy:** Art Doc

**Awards:** IDFA Award for Best First Appearance, Documentary Films – Main Prize Cinefest Miskolc

**Ileana Stanculescu:**
Village of Socks (2006)
Noosfera (2011)

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# Civil Status

## Grajdanskoe sostoyanie

Alina Rudnitskaya

The staff of the "Wedding Palace" – the Saint Petersburg vital records office – faces emotionally-charged events on a daily basis: registrations of births, solemnization of marriages, the filing of petitions for divorce or requests for death certificates. The highs and lows of the lives of the inhabitants of this Russian port city are recorded in neat files stored in filing cabinets and archived in businesslike categories. The fact that such events are often chaotic and not suited to emotionless registration is clearly shown: people burst into tears, fight out their final quarrels or vent their frustrations as surviving relatives, all in the offices of the registrars. Recalcitrant spouses try to hold up a divorce at the last moment, while in an adjoining room a marriage is taking place or a newborn registered. The female registrars soothe their clients, or reprimand them, calmly put up with attempted seductions and fits of rage, all the while wading stoically through confused statements and interminable forms. This observational film in timeless black-and-white could have been shot in the 1950s, but as we can see from the computers and printers sticking out from under the piles of paperwork, it is in fact more recent. Bureaucracy and emotion come together at this completely normal yet highly charged place.

**Russia, 2005**
**video, black-and-white, 29 min**

**Director:** Alina Rudnitskaya
**Cinematography:** Alexander Filippov
**Editing:** Larisa Solovcova
**Production:** Victoria Yevdokimova for St. Petersburg Documentary Film Studio
**World Sales/Screening Copy:**
St. Petersburg Documentary Film Studio

**Awards:** Grand Prize and Ecumenical Jury Prize Oberhausen International Short Film Festival, Jury First Prize Documenta Madrid Film Festival

**Alina Rudnitskaya:**
Seagull (1999)
I Must Be Happy! (1999)
Monument (2000)
Letter (2001)
Introduction Club (2002)
Driving Mad (2002)
Communal Residence (2002)
Amazons (2003)
Rural Lessons (2004)
Besame Mucho (2006)
Bitch Academy (2008)
I Will Forget this Day (2011)
Blood (2013)

# Eyes of Stone

Nilita Vachani

Ninteen-year-old Shanta was married off at the age of 10 to NandaLal, a truck driver 10 years her senior. She became a mother when she was 12, lost a child and now has two young sons. She has been seriously ill now for more than half of her married life: she suffers debilitating headaches, body aches, fever, lack of appetite, and lethargy, and neither doctors nor shamans have been able to cure her. Now that she is back living with her parents, she makes the expensive weekly pilgrimage to the temple of the Goddess Bhankya Mata, the all-powerful mother who can ward off the evil gaze of the *dakan* that has her in its grip. But what will happen when her husband returns to take her back to her normal life? Shanta's story is a testament to both the resilience of rural women in the Indian district of Bhilwara, Rajastan, and the tragedy of their underprivileged status. Their witchcraft and exorcism rituals offer space for faith, rebellion and healing within a strictly patriarchal community. *Eyes of Stone* observes Shanta's daily life and her search for a cure, with the filmmaker occasionally posing a question to those concerned. The women's religious songs praising the power of the Goddess form a recurring interlude.

**India, 1990**
**video, color, 91 min**

**Director:** Nilita Vachani
**Cinematography:** Vangelis Kalambakas
**Editing:** Nilita Vachani
**Sound:** Suresh Rajamani, Panka Rakesh
**Production:** Nilita Vachani for FilmSixteen
**World Sales/Screening Copy:** FilmSixteen

**Nilita Vachani:**
Diamonds in a Vegetable Market (1992)
When Mother Comes Home for Christmas (1995)

**Awards:** Prix Alcan du Jury for Best Documentary Film at the Montreal International Festival of Films and Videos by Women, Mention Spéciale Prix des Bibliothèques Cinéma du Reel, Uppsala Filmkaja Best Documentary Film, Golden Conch MIFF Festival, Rajat Kamal President's Award for the Best Film on Social Issues, Basil Wright Prize Royal Anthropological Institute Film Festival

# Filming Desire – A Journey Through Women's Film

## Filmer le désir – un voyage a travers le cinéma des femmes

Marie Mandy

A playful investigation into how female filmmakers deal with themes such as sex and desire in their work. What artistic and feminist considerations influence their vision of cinema? Is "doing the deed" on the big screen always politically charged? And how can one avoid the pitfalls of vulgar exploitation? Marie Mandy puts these issues to renowned filmmakers such as Agnès Varda, Jeanne Labrune, Jane Campion and Doris Dörrie. Using collage-style editing, Mandy intersperses excerpts from their interviews with scenes from their films. In Jeanne Labrune's *Si je t'aime, prends garde à toi* (1998), for example, a woman explicitly calls the shots during an affair. And in an entertaining sex scene from Doris Dörrie's *Bin ich schön?* (1998), a woman almost completely ignores her partner during sex, obsessing instead about how hungry she is. "Sabotage" is how Dörrie refers to it. She actually believes it is impossible to film a sex scene. Sex is simply never as beautiful and sensual when seen from outside as when it's experienced from within. This is one of the ways in which these women oppose male dominance in the film world, both in front of and behind the camera. Along the way, we get to see an extensive and varied "female oeuvre."

**France, Belgium, 2000**
**video, color, 60 min**

**Director:** Marie Mandy
**Cinematography:** Dominique Smersu, Virginie Saint-Martin
**Editing:** Dominique Lefever
**Music:** Hélène Blazy
**Production:** Hubert Toint for Saga Film
**World Sales/Screening Copy:** The Factory
**Involved TV Channels:** ARTE France, RTBF

**Marie Mandy:**
The Man Who Thought Too Much (fiction, 1986), Footlights (1986), The Trouble with Mary (fiction, 1986), Pardon Cupidon (1993), Changing Places (1997), Paul Ricoeur, Interprétons notre monde contemporain (1997), Madeleine in Heaven (2000), Nos parents sont gays et c'est pas triste (2003), Sight (Without Seeing) (2005), Comment le dire à sa mère (2007), A Diary of Healing (2010), The Artificial Uterus, Birth Without Bodies (2011), Oui mais non, le compromis à la belge (2014)

# Good Things Await

## Så meget godt i vente

Phie Ambo

**INTERNATIONAL PREMIERE**

The Danish Red is a rare breed of cattle, and Niels Stokholm, who is approaching 80, has made it his life's mission to save it, working together with his partner Rita on his biodynamic farm in the Danish countryside. Filmmaker Phie Ambo follows their lives over the course of an exciting year in which government inspectors regularly visit the farm to point out that Stokholm's methods for keeping his cattle contravene animal welfare regulations. He faces substantial fines and perhaps even a shutdown of the business, but Stokholm is a stubborn man. He has no intention of changing his methods, which are part and parcel of his outlook on life and the influence of the cosmos. A businessman from the city, however, *does* appreciate Stokholm's philosophy and wants to associate several hip restaurants with the farm – it would mean some welcome additional income for Stokholm. Ambo documents the calm rhythm of farm life, Stokholm's musings and the visits by inspectors and supporters alike. Occasionally, the tempo slows even further, becoming a lyrical visual poem accompanied by sacred music that brings Stokholm's mystical ideas to life.

**Denmark, 2014**
**DCP, color, 90 min**

**Director:** Phie Ambo
**Cinematography:** Phie Ambo
**Editing:** Theis Schmidt
**Music:** Johann Johannsson
**Production:** Malene Flindt Pedersen for Danish Documentary, Malene Flindt Pedersen for Danish Documentary Production
**Co-Production:** Vintage Pictures
**Executive Production:** Sigrid Dyekjær for Danish Documentary
**World Sales:** CAT&Docs
**Screening Copy:** Danish Film Institute
**Involved TV Channels:** SVT, DR

**Phie Ambo:**
Growing Up in a Day (2002)
The Diver Inside Me (2003)
Gambler (2006)
Mit Danmark film nr. 7 (2006)
Happy Go Lucky (2006)
Mechanical Love (2007)
Fever (2010)
The Home Front (2010)
Kongens foged sat på gaden (2012)
Free the Mind (2012)
**Phie Ambo & Sami Saif:**
Family (2001)

# Gulabi Gang

Nishtha Jain

Sampat Pal is from an area of northern India plagued by drought, poverty and corruption. Life there is tough for the people at the bottom of the traditional caste system, the Dalits (untouchables) and women. Violence and intimidation are business as usual. Sampat became aware of the unfairness of the system at an early age. In 2006, she founded Gulabi Gang, an organization run by and for women. It raises the issue of injustice against women and Dalits and teaches them how to defend themselves. The group goes from village to village dressed in pink saris and armed with sticks. The organization currently has several thousand members spread over a large area. *Gulabi Gang* documents their struggle, showing the women at recruitment meetings, investigating the death by burning of a young woman and attending to various domestic conflicts. They are fearless, and they won't rest until an official investigation is started and the perpetrators are punished. But will they be equally persistent when their own families are involved, or will traditions gain the upper hand after all?

**Norway, India, Denmark, 2012**
**video, color, 94 min**

**Director:** Nishtha Jain
**Cinematography:** Rakesh Haridas
**Editing:** Arjun Gourisaria
**Sound:** Niraj Gera, Peter Schultz
**Music:** Peter Scartabello
**Production:** Torstein Grude for Piraya Film
**Co-Production:** Raintree Films, Final Cut for Real
**World Sales:** Kudos Family Distribution
**Distribution for the Benelux:** IDFA Bertha Fund
**Screening Copy:** Norwegian Film Institute
**Involved TV Channel:** NRK

**Nishtha Jain:**
City of Photos (2004)
Lakshmi and Me (2007)
At My Doorstep (2009)
Family Album (2011)

# The House Is Black

Forough Farrokhzad

It is 1962, in a leper colony in Iran. At first, the unflinching close-ups of malformed faces and limbs are alarming. But then the fragmentary black-and-white imagery seems calmly to invite us to seek out the beauty in these mutilations. Inevitable comparisons arise with the 1980 classic *Elephant Man*, which was also shot in black-and-white. We step into a leper colony and go with the flow of daily life for the lepers. Deliberately and sensitively, the camera documents in detail how the men, women and children lead their lives: at the market, eating, smoking and playing board games. How do these disfigured people feel? What is their story? What future do they have? Our questions are never answered, and we live only in the here and now, just like the lepers, uncertain of what is to come. No one is interviewed. Against this black-and-white background, the director recites melodious Persian religious texts and her own poetry. It all serves to create a surreal, slightly uneasy and sometimes oppressive atmosphere. The Society for Assisting Lepers commissioned the film, and the director's intention was "to wipe out this ugliness and to relieve the victims." The choice of title is explained in a moving scene towards the end of the film.

**Iran, 1962**
**35mm, black-and-white, 20 min**

**Director:** Forough Farrokhzad
**Cinematography:** Soleiman Minasian
**Editing:** Forough Farrokhzad
**Production:** Ebrahim Golestan
**Screening Copy:** Int. Kurzfilmtage Oberhausen

**Forough Farrokhzad:**
Yek atash (1961)

# How to Pick Berries

## Miten marjoja poimitaan

Elina Talvensaari

From somewhere above the clouds, we see an endless white plain, and a light blue glow far away on the horizon. Then we gradually begin our descent. Puffs of white glide by until we are inside a thick cumulus layer. With a futuristic ambient soundscape in the background, it seems like the beginning of a science fiction film about invaders from outer space setting foot on planet Earth. In this case, the invaders are looking for the blueberries growing in the extreme north of Finnish Lapland. The local population has little patience for the colonizers, who have taken over their favorite places to pick. An old man grumbles that a woman from the village, while gathering cloudberries, "almost literally banged heads with someone from Thailand." The invaders are seasonal workers, flown in from their subtropical beach paradises to the icy area above the polar circle. What starts out like science fiction is really a contemporary parable about worldwide labor migration, and the often complex integration issues that result from it. The indigenous inhabitants seem to have to adapt more to the foreigners than the other way around. This daring documentary stresses the strange side of globalization with tight, angular shots, a diverse color pallet and an alienating soundtrack.

**Finland, 2010**
**DCP, color, 19 min**

**Director:** Elina Talvensaari
**Cinematography:** Joonas Pulkkanen
**Screenplay:** Elina Talvensaari, Mauro Fariñas
**Editing:** Markus Leppälä
**Sound:** Pinja Kuusela
**Music:** Pinja Kuusela
**Production:** Elina Talvensaari for Aalto University
**Screening Copy:** Aalto University

**Elina Talvensaari:**
Palm Tree (2008)

**Awards:** Best Short Film Bratislava International Film Festival, Best Documentary Tampere International Short Film Festival

**Germany, Bosnia-Herzegovina, 2003**
**video, color, 39 min**

**Director:** Jasmila Zbanic
**Cinematography:** Christine Maier, Mustafa Mustafic
**Editing:** Friederike Anders, Miralem Zubcevic
**Production:** Zoran Solomun for Ohne Gepäck
**Screening Copy:** Deblokada

**Jasmila Zbanic:**
Made in Sarajevo (1998)
Red Rubber Boots (fiction, 2000)
Esma's Secret – Grbavica (fiction, 2006)
On the Path (fiction, 2010)
For Those Who Can Tell No Tales (fiction, 2013)
Love Island (fiction, 2014)
a.o.

# Images from the Corner

## Slike sa ugla

Jasmila Zbanic

When she visited the circus in Sarajevo with her young daughter in 2003, filmmaker Jasmila Zbanic got a reminder of the war. The beautiful woman in the circus ring looked just like Bilja, the neighborhood girl who was badly wounded by a shell in the spring of 1992, during the first days of the siege of Sarajevo. Apparently innocent images veil painful memories of a war that ended in 1995 but lives on in a parallel reality in the minds of the people who live there. Zbanic sets off to hunt down information about what happened to Bilja, looking for new images to exorcise the old ones. In this personal and reflective search through post-war Sarajevo, the director is our guide and protagonist, visiting friends, neighbors and acquaintances. She uncovers the city's silent scars: a place where people were murdered, the street corner where Bilja was hit, the camera-shy locals. But there is also friendship and happiness to be found in Sarajevo. Along the way she hits the boundaries of what can be captured by the camera, and of what she wants to show – a special role is reserved for a French photographer's pitiless image of Bilja that won a World Press Photo Award.

**UK, 2014**
**DCP, color / black-and-white, 70 min**

**Director:** Kim Longinotto
**Editing:** Ollie Huddleston
**Music:** Richard Howley
**Production:** Martin Rosenbaum for Lone Star Productions, Mark Atkin for Crossover Labs
**World Sales/Screening Copy:** Dogwoof

**Kim Longinotto:**
Pride of Place (1978), The Day I Will Never Forget (2002), Hold Me Tight, Let Me Go (2007), Rough Aunties (2008), Pink Saris (2010), Salma (2013)
**Kim Longinotto & Ziba Mir Hosseini:**
Divorce Iranian Style (1998)
**Kim Longinotto & Claire Hunt:**
Fireraiser (1985), Eat the Kimono (1989), Hidden Faces (1990), The Good Wife of Tokyo (1992)
**Kim Longinotto & Jano Williams:**
Gaea Girls (2000)
**Kim Longinotto & Florence Ayisi:**
Sisters in Law (2005)

# Love Is All: 100 Years of Love & Courtship

Kim Longinotto

Love is a topic most of us never tire of. Director Kim Longinotto (previously at IDFA with *Sisters in Law* and *Divorce Iranian Style*) dedicates this whole film to the subject. She shows us a collage of a hundred years of love, from *Kiss in the Tunnel* from 1899 to contemporary gay marriage. Musician Richard Hawley composed the music that links the scenes together. His robust, modern songs support the primarily black-and-white images from films and news reports. Now and again a scene comes to life and we get a glimpse of the past, including the morals and values of a bygone era. The man to the shop girl: "Oh Betty, kiss me!" Her startled reply: "Not in the shop!" Jumping forward in time, we see an angry mother berating her daughter and her boyfriend. The daughter suddenly realizes why: "You mean it's because... he's black?" Other scenes speak volumes without words, such as the dreamlike images of a man in a suit who misses his boyfriend and is vaguely reminiscent of Colin Firth's character in Tom Ford's *A Single Man*. *Love Is All* suggests that there are many different kinds of love, but leaves it up to us to decide if this is true. Does love change, or is it the world around us?

# Magic Words (to Break a Spell)

## Palabras mágicas (para romper un encantamiento)

Mercedes Moncada Rodríguez

Filmmaker Mercedes Moncada Rodríguez returns to Nicaragua to explore her own memories and the country's history. Her memories go back to 1979 when the Sandinistas came to power, ousting the Somoza family, which had been ruling the country in 1934 with the support of the United States. Managua Lake is used as the garbage dump for the capital city, and it's where Somoza dumped the ashes of murdered general Sandino back in 1934. Ever since, the lake has been a metaphor for the corrupt, degenerate and polluted state. The lake is never cleaned up, so the amount of garbage is only increasing. The year the Sandinistas won was year zero – the victory of the people and the beginnings of hope. But that hope quickly evaporated. Today, poor adolescents talk about crack and street gangs. Young kids listen to their tough stories and join in the laughter. Back in the day, teenagers were part of the Sandinista army. By alternating present-day reminiscences with archive footage, the film becomes a contemporary frame story about the past.

**Mexico, Guatemala, Nicaragua, 2012**
**video, color / black-and-white, 82 min**

**Director:** Mercedes Moncada Rodríguez
**Cinematography:** Carlos F. Rossini, Cuco Villarías
**Editing:** Mercedes Cantero
**Sound:** Lena Esquenazi
**Music:** Leoncio Lara Bon
**Narration:** Mercedes Moncada Rodríguez
**Narrator:** Mercedes Moncada Rodríguez
**Production:** Mercedes Moncada Rodríguez & Jorge Sanchez Sosa for Producciones AmArAntA
**World Sales:** Taskovski Films
**Distribution for the Benelux:** IDFA Bertha Fund
**Screening Copy:** IMCINE

**Mercedes Moncada Rodríguez:**
The Passion of María Elena (2003)
The Immortal (2005)
The Mermaid and the Diver (2009)

**Awards:** Best Editing and Sound Design San José International Film Festival

# Misconception

Jessica Yu

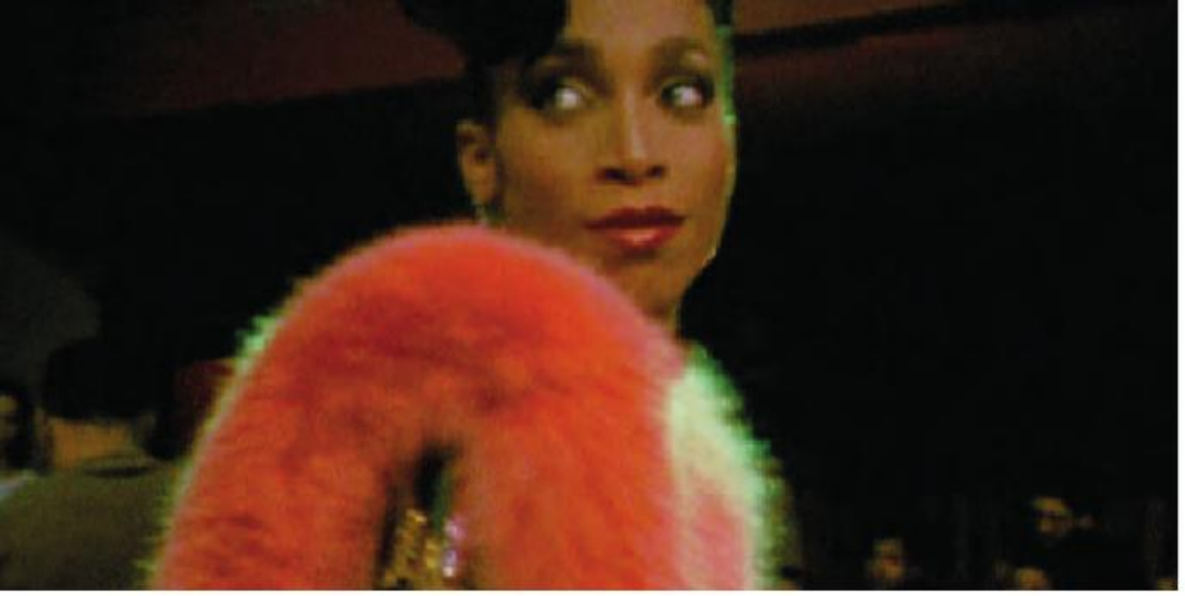
**INTERNATIONAL PREMIERE**

By the year 2050, at least nine billion people are expected to share our planet. What does this figure bode for the world's future? Instead of echoing prophesies of doom, *Misconception* offers a surprising, often amusing look at the well-known forecasts for population growth and the realities behind these. Following a cleverly edited prelude, the story starts in Russia and India, where the government is giving out cars to couples who produce children or have themselves sterilized, respectively. Global health professor, statistician and self-proclaimed "possibilist" Hans Rosling puts the population growth figures into perspective in this film that is part essay, part observational documentary, directed by Oscar®-winning director Jessica Yu. Rosling's challenging ideas then form a background to three colorful portraits of people whose everyday lives are determined by family planning policies. In China, a 29-year-old Beijing bachelor raised in the era of a strict one-child policy searches for true love against the odds in a country where single men vastly outnumber women. In Manhattan, a passionate activist lobbies the U.N. to change the discussion from women's reproductive rights to her deeply personal concerns about abortion and contraception. And in Uganda, a no-nonsense reporter becomes a detective and heroic caretaker of the future as she goes on a quest to investigate the country's lost children.

**USA, 2014**
**DCP, color, 93 min**

**Director:** Jessica Yu
**Cinematography:** Lixin Fan, Aiguo Liu, Shana Hagan, Nathan Golon
**Editing:** Miranda Yousef, Jessica Yu
**Narrator:** Kyra Sedgwick
**Production:** Elise Pearlstein for Participant Media, Jessica Yu, Elise Pearlstein
**Executive Production:** Jeff Skoll & Diane Weyermann for Participant Media
**World Sales/Screening Copy:** Participant Media

**Jessica Yu:**
Home Base (1990)
Men of Reenaction (1995)
Breathing Lessons: The Life and Work of Mark O'Brien (1996)
Better Late (fiction, 1997)
The Living Museum (1998)
In the Realms of the Unreal (2002)
Protagonist (2006)
Ping Pong Playa (fiction, 2007)
The Kinda Sutra (2008)
Last Call at the Oasis (2011)
a.o.



# Paris Is Burning

## Jennie Livingston

**USA, 1990**
**35mm, color, 71 min**

**Director:** Jennie Livingston
**Cinematography:** Paul Gibson
**Editing:** Jonathan Oppenheim
**Sound:** Catherine Calderon, Judy Karp
**Production:** Jennie Livingston
**Screening Copy:** UCLAFilm and Television Archive**Jennie Livingston:**
Who's the Top? (fiction, 2005)
Trough the Ice (fiction, 2006)

**Jennie Livingston:**
Who's the Top? (fiction, 2005)
Through the Ice (fiction, 2006)

**Awards:** Teddy Berlin International Film Festival, NYFCC Award New York Film Critics Circle Awards, Audience Award San Francisco International Lesbian & Gay Film Festival, Golden Space Needle Award Seattle International Film Festival, Grand Jury Prize Sundance Film Festival

This almost anthropological film portrait of Ball culture perfectly captures an era of drag queens and gay African Americans and Hispanics in 1980s New York. In the world of the Ball, competitors would sacrifice the very food on their plates to be able to dress up in styles such as Butch Queen, Going to School and Executive Realness, go to parties and compete by "walking" (parading as if on a catwalk) and "voguing" (the now well-known dance that has its origins here). All of them joined a "house" – a group akin to a family – to increase the chance of survival in lives marked by poverty, AIDS and social exclusion. The high point of their social lives was the Ball, where they could display themselves in a way that was impossible elsewhere. The biggest hit was the disco song "Got To Be Real." Jennie Livingston filmed *Paris Is Burning* over a period of seven years, and it became a huge success upon its release. Up to that point this underground culture was virtually unknown, and the film unleashed a social revolution. Similarly, Livingston's directorial approach, which some compared to an anthropological study, shook up the film industry – the director's well-ordered documentation of Ball culture does indeed share some characteristics with ethnological research.

# Peasant Letter

## Safi Faye

**Senegal, 1975**
**16mm, black-and-white, 95 min**

**Director:** Safi Faye
**Cinematography:** Patrick Fabry
**Editing:** Andree Davanture
**Production:** Safi Faye
**Screening Copy:** Cinémathèque Afrique de Institut Français

**Awards:** FIPRESCI Award Berlin International Film Festival, OCIC Award Berlin International Film Festival, Georges Sadoul Prize

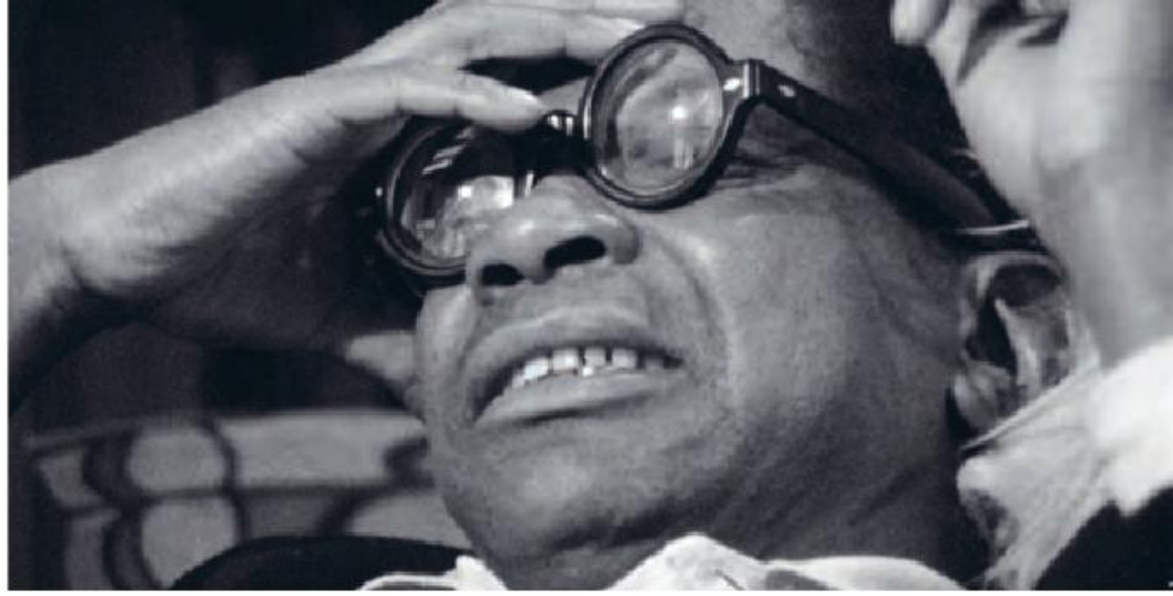
**Safi Faye:**
The Passerby ( 1972)
Revenge (1973)
Come and Work (1979)
The Harvest is In (1979)
3 Years 5 Months (1979-1983)
1, Your Mother (1980)
Souls Under the Sun (1981)
Selbe and So Many Others (1982)
Culinary Embassies (1984)
Elsie Haas, Haitian Woman Painter and Filmmaker (1985)
Tesito (1989)
Mossane (1996)
a.o.

This Senegalese docufiction film explores the shy romance between Ngor and Coumba, set against the background of a tough rural life. Filmmaker Safi Faye loosely frames her feature film as an audiovisual letter about the village where she was born. The persistent drought means that earnings for millet and groundnut farmers in the village are in decline. Neither Ngor nor his family can afford to pay the dowry for Coumba, so he decides to try his luck in Dakar. Faye used local villagers as actors and provides the occasional comment himself. There are tragicomic scenes under the tree in the heart of the village, where the menfolk gather to discuss the dire situation. The high-flown French in the newspaper read aloud by the teacher has little relevance to their daily life. "For me, politics means I eat only one meal a day for six months of the year." Faye also takes time for the daily routines of village life: children at play, and women at work on the arid land, cooking on a wood fire and sifting the millet. The subtle storyline meanders through it all – as does the indirect criticism of an agricultural policy that promotes monoculture, ultimately harvesting only poverty.

# Portrait of Jason

Shirley Clarke

*Portrait of Jason* is a two-hour monologue of Jason Holliday, a forty-year-old gay black man. Talking about his life, he constantly hesitates between self-pity and an unlimited optimism. He talks about his employers, lovers, parents and friends, and about his ambition to be a star. He is a cabaret artist known for his impersonation of Mae West. Shirley Clarke, who gave up her dancing career to become a filmmaker in 1953, shot *Portrait of Jason* on a single night on the roof of the famous Chelsea Hotel in New York. We can hear her voice in the background, soft and indistinct, giving directions to the cameraman and sound man and asking Jason questions. The film is focused on this single man: the camera records every expression, movement and reaction of what seems to be a direct confrontation between the director and her subject. Despite his boldness, Jason ends up a broken man at the end of the film, after all the layers have been peeled off. *Portrait of Jason* is a splendid example of documentary filming and psychology. Jason's unusual stories are full of self-mockery, and the irony he gives to them with a mere facial expression are an invitation to the audience to reconsider their own views on society once more.



**USA, 1967**
**DCP, black-and-white, 105 min**

**Director:** Shirley Clarke
**Cinematography:** Jery Sapanen
**Editing:** Shirley Clarke
**Sound:** Francis Daniel
**Production:** Shirley Clarke
**Screening Copy:** Milestone Film & Video

**Shirley Clarke:**
Dance in the Sun (1954)
In Paris Parks (1955)
Bullfight (1955)
A Moment in Love (1957)
A Scary time (1960)
The Connection (1961)
The Cool World/Harlem Story/Echoes of the Jungle (1963)
a.o.

# Profession: Documentarist

## Herfeh: Mostanad

Nahid Rezaei, Shirin Barghnavard, Firouzeh Khosrovani, Mina Keshavarz, Farahnaz Sharifi, Sepideh Abtahi

"We Iranian documentary directors have movies that can only be made in our minds. Sometimes, we tell them to each other." These are the words of Farahnaz, one of the seven female documentary makers whose voices are heard in *Profession: Documentarist*. This intimate ensemble piece comprises seven personal stories that had to be left untold following the Islamic Revolution in 1979. In diary style, they raise issues that deeply impact everyday life, but are nonetheless "prohibited" in the country. The contributors also reflect on their clandestine existence and the importance of film as a medium. Shirin talks about the "silent" war that goes unreported in today's deceptively calm Tehran. Firouzeh discusses the fear felt by filmmakers living under censorship. Farahnaz shows how music has disappeared from public life since women were forbidden to sing. Mina explains how one by one most of her friends have left to go abroad. Sepideh describes the disenchantment of her youth, beginning with the death of her aunt on the day of the Revolution. Sahar reflects on her view from the window of a prison, and Nahid shares her thoughts about solidarity and hope despite setbacks and increasing restrictions. The soundtrack consists of music banned in Iran, by Iranian pop icon Googoosh and others.

**Iran, 2014**
**DCP, color, 80 min**

**Director:** Nahid Rezaei, Firouzeh Khosrovani, Shirin Barghnavard, Firouzeh Khosrovani, Mina Keshavarz, Farahnaz Sharifi, Sepideh Abtahi
**Screenplay:** Shirin Barghnavard, Firouzeh Khosrovani, Farahnaz Sharifi, Mina Keshavarz
**Editing:** Farahnaz Sharifi, Shirin Barghnavard, Nahid Rezaei, Sepideh Abtahi
**Production:** Nahid Rezaei for The Kingdom, Shirin Barghnavard
**Screening Copy:** The Kingdom

**Awards:** Tim Hetherington Award Sheffield Doc/Fest

# Running from Crazy

## Barbara Kopple

**USA, 2013**
**DCP, color, 100 min**

**Director:** Barbara Kopple
**Cinematography:** Andrew Young, Michael Call, Phil Parmet, Boone Speed
**Editing:** Michael Culyba, Mona Davis
**Sound:** Alan Barker
**Production:** Barbara Kopple & David Cassidy for Cabin Creek Films
**Executive Production:** Oprah Winfrey, Erica Forstadt, Lisa Erspamer
**World Sales/Screening Copy:** Cabin Creek Films

**Barbara Kopple:**
Harlan County U.S.A. (1976), American Dream (1990), Fallen Champ: The Untold Story of Mike Tyson (1993), Wild Man Blues (1997), Woodstock '94 (1998), Friends for Life: Living with Aids (1998), Defending Our Daughters (1998), A Conversation with Gregory Peck (1999), My Generation (2000), The Hamptons (2002), Bearing Witness (2005), Havoc (fiction, 2005), Shut Up & Sing (2006), Addiction: Steamfitters Local Union 638 (2007), High School Musical: The Music in You (2007), The DC Sniper's Wife (2008), Woodstock: Now and Then (2009), The House of Steinbrenner (2010), A Force of Nature (2011) a.o.

Hailed as one of the most distinguished families in American literature, the Hemingways have always exposed both their bright brilliance and their harrowing secrets. Barbara Kopple's newest documentary focuses on Mariel Hemingway, a granddaughter of the legendary writer Ernest, as she explores her family's disturbing history of mental illness and suicide. As a youngster, Mariel followed her supermodel sister Margaux into the acting world. Critics immediately praised Mariel's natural talent – she was nominated for an Oscar® for her role in Woody Allen's *Manhattan* – but their professional competition created a deep rift between the sisters. Kopple's bold portrait of the Hemingways intertwines haunting archive footage from Margaux's personal family documentary with scenes from Mariel's life today as she advocates for suicide prevention and strives to live a rigorously healthy lifestyle to combat what appears to be her birthright. Stripping the family tradition of any romantic notions and speaking candidly about her own dark side, Mariel shares her courageous journey of encounter and introspection – a journey that allows her to view her family and turbulent upbringing through new eyes and, for the first time, accept them with a peaceful heart.

# Sound It Out

## Jeanie Finlay

**UK, 2011**
**DCP, color, 75 min**

**Director:** Jeanie Finlay
**Cinematography:** Jeanie Finlay
**Editing:** Barbara Zosel
**Sound:** Pip Norten
**Production:** Jeanie Finlay for Glimmer Films
**Executive Production:** Dunstan Bruce for Glimmer Films
**World Sales/Screening Copy:** Dogwoof
**Website:** www.sounditoutdoc.com

**Awards:** Audience Award Leeds International Film Festival

**Jeanie Finlay:**
Love Takes (2003)
Teenland (2007)
Goth Cruise (2008)
Nottingham Lace (2010)
The Great Hip Hop Hoax (2013)
Pantomime (2014)

**www.jeaniefinlay.com**

Jobs are hard to come by in the northern English town of Stockton-on-Tees, and life is tough for many people living there. Documentary maker Jeanie Finlay grew up in the town, not far from the premises where her former classmate Tom Butchart now runs the Sound It Out record store. It's the last vinyl mecca in the Teesside district, and it attracts a motley clientele who come along for a chat and a rummage. Finlay set up for a while at Butchart's shop to put questions to staff and customers. From the many hours of interview material, she has edited a warm and witty portrait of a shop where the love of music is practiced with a grand passion. Take Status Quo fan Shane, for example: he's a natural when it comes to playing the air guitar and wants to be buried in a coffin made from his own melted-down vinyl collection. Metal buddies Sam and Gareth tell Finlay that without the solace they get from music, they would have ended it all a long time ago. Finlay also accompanies them to their home, where she is initiated into the noble art of collecting – and collects some more stories for herself. Tom Butchart is good-natured and steady as a rock in this world populated mostly by men. He knows every album in the shop, and he's got an unerring feel for what his customers want – so everyone gets the right record at the right moment.

# Startup.com

Chris Hegedus, Jehane Noujaim

Every citizen has the right to apply for a fishing permit in the middle of the night. This is more or less the idea behind govWorks.com, a creation of the two friends Kaleil Isaza Tuzman and Tom Herman. Their website allows direct access to the municipal authorities for services such as applying for a driver's license, or paying a parking ticket online. With this brilliant idea, the two manage to raise $ 60 million in investments within a short time and transform govWorks.com from a two-man operation into an enterprise employing 200 people. The documentary closely follows the rise and inevitable fall of the company. Best friends since their schooldays, Tuzman and Herman are confronted with success, stress in their relationships and at work, and some very stiff competition. The enormous pressures that come along with this life in the fast lane also take their toll on their friendship, the tragic low being a conflict around the leadership of the company and the subsequent rift between the two chums. The camera, omnipresent without becoming obtrusive, infallibly unveils the subdued tensions and intimate emotions. Old hand Chris Hegedus (*The War Room*, *Moon Over Broadway*) and newcomer Jehane Noujaim have turned this boys' adventure tale into a poignant and personal document.

**USA, 2001**
**35mm, color, 103 min**

**Director:** Chris Hegedus, Jehane Noujaim
**Cinematography:** Jehane Noujaim
**Screenplay:** Chris Hegedus
**Editing:** Chris Hegedus, Erez Laufer, Jehane Noujaim
**Sound:** Chris Hegedus
**Production:** D.A. Pennebaker & Frazer Pennebaker for Pennebaker Hegedus Films
**World Sales/Screening Copy:** Jane Balfour Services

**Awards:** Outstanding Directorial Achievement in Documentary Directors Guild of America a.o.

**Chris Hegedus:**
Bessie: A Portrait of Bessie Schonberg (1998)
**Chris Hegedus & D.A. Pennebaker:**
Town Bloody Hall (1979), DeLorean (1981), Rockaby (1981), The War Room (1993), Keine Zeit (1996), Moon over Broadway (1998), a.o.
**Jehane Noujaim:**
Control Room (2004), The Square (2013)
**Jehane Noujaim & Walid Al-Awadi:**
Storm from the South (2006)
**Jehane Noujaim & Mona Eldaief:**
Rafea: Solar mama (2012)

# Tanjuska and the 7 Devils

## Tanjuska ja 7 perkelettä

Pirjo Honkasalo

When at the end of the summer vacation 10-year old Tanjuska from Belarus suddenly stops eating and talking, her parents are at their wits' end. Both the village healers' medicinal water and the insulin treatment in a psychiatric hospital fail to bring any improvement. Then Tanjuska's parents meet Father Vasili, an exorcist from Estonia who believes that the girl is possessed by seven devils that can only be expelled by God. As Tanjuska – now a 12-year-old with stunted growth – sits through the priest's interminable masses, the film ponders what exactly is wrong with her. Pirjo Honkasalo's camera is a close observer, tacitly adding perspective to a situation where convictions seem to be much in the way of quiet observation. In this second installment of her "Trilogy of the Sacred and the Satanic" (encompassing also *Mysterion* and *Atman*), Finnish filmmaker Pirjo Honkasalo succeeds in subtly contrasting Tanjuska's father's blind faith in Father Vasili's therapy with her mother's cautiously expressed doubts.

**Finland, Sweden, 1993**
**35mm, color, 80 min**

**Director:** Pirjo Honkasalo
**Cinematography:** Pirjo Honkasalo
**Screenplay:** Pirjo Honkasalo
**Editing:** Pirjo Honkasalo
**Sound:** Mart Kessel-Otsa, Martti Turunen
**Music:** Pirjo Bergström, Matti Bergström
**Production:** Pirjo Honkasalo for Baabeli
**Screening Copy:** Finnish Film Foundation

**Awards:** Best Documentary Amanda Awards Norway, International Jury Award Bombay International Documentary Short And Animation Film Festival a.o.

**Pirjo Honkasalo:**
Leonardo's Windows (fiction, 1986), Mysterion (1991), Cinderella of Tallinn (1996), Atman (1997), Fire-Eater (fiction, 1998), The 3 Rooms of Melancholia (2004), ITO – A Diary of an Urban Priest (2009)
**Pirjo Honkasalo & Pekka Lehto:**
Their Age (1976), Two Forces (fiction, 1979), Svástika (1978), Flame Top (fiction, 1980), 250 Grammes: A Radioactive Testament (fiction, 1983), Da Capo (fiction, 1985)

# The Tiniest Place

## El lugar mas pequeño

Tatiana Huezo

**Mexico, 2011**
**HDcam, color, 100 min**

**Director:** Tatiana Huezo
**Cinematography:** Ernesto Pardo
**Screenplay:** Tatiana Huezo Sanchez
**Editing:** Paulina Del Paso, Tatiana Huezo Sanchez, Lucrecia Gutiérrez
**Sound:** Federico González, Lena Esquenazi
**Music:** Leonardo Heiblum, Jacobo Lieberman
**Production:** Nicolas Celis for Instituto Mexicano de Cinematografia
**Co-Production:** Foprocine
**World Sales/Screening Copy:** Deckert Distribution

**Tatiana Huezo:**
Tiempo caustico (fiction, 1997)
El ombligo del mundo (fiction, 2001)

**Awards:** Best Feature Length Documentary Ariel Awards, Best Documentary Jerusalem Film Festival, Grand Prix Nyon Visions du Reél, Interreligious Prize Nyon Visions du Reél, John Schlesinger Award Palm Springs International Film Festival a.o.

"How marvelous, how marvelous," an elderly woman exclaims upon seeing tiny chicks emerge from their eggs. Her enthusiasm for the scene demonstrates her strength and vitality, which all but disappeared during her country's civil war in the 1980s. This was when her 15-year-old daughter was brutally murdered by government troops, together with most of the other inhabitants of the remote village of Cinquera in the mountains of El Salvador. Nevertheless, the woman – along with other former residents – returned after 12 years of war to rebuild the village. Director Tatiana Huezo, whose grandmother is from Cinquera, imbues the history of this place with a universal significance by contrasting the past with the present and death with life. She shows the beauty of everyday activities, the solidarity and resilience of the community, while in voice-over we hear the woeful stories of lost loves – as if we are reading the thoughts of the people we are watching. Slivers of stories float like the morning mist across the trees in a montage that makes the passing of time palpable. Every now and then, time seems to stand still. Meanwhile, black-and-white photos depict the young residents of the village who were killed during the war.

# Toots

Kristi Jacobson

**USA, 2006**
**HDcam, color / black-and-white, 85 min**

**Director:** Kristi Jacobson
**Cinematography:** Daniel B. Gold, Tom McDonough
**Editing:** Lewis Erskine, Penelope Falk
**Music:** Mark Suozzo
**Production:** Kristi Jacobson for Catalyst Films, Alicia Sams, Whitney Dow
**Executive Production:** Alicia Sams, Whitney Dow
**World Sales/Screening Copy:** Catalyst Films
**Involved TV Channel:** Sundance Channel
**Website:** www.tootsthemovie.com

**Kristi Jacobson:**
American Standoff (2002)
A Place at the Table (2012)
a.o.

From mafia boss Frank Castello to baseball great Joe DiMaggio, from Ernest Hemingway to Frank Sinatra – everyone who was anyone could be found at Toots Shor's Restaurant on West 51st Street. Former street brawler and bouncer Bernard "Toots" Shor ran this famous bar in the heart of Manhattan from 1940 to 1959. His irresistible charm, readiness to listen and famous warm welcome: all these are colorfully conveyed in this documentary made by his granddaughter, who also paints a spot-on picture of post-war New York. A world where alcohol flowed abundantly, a short but happy life was something to strive for and even the villains were cute. Wonderful archive footage of the Big Apple and from TV shows Toots appeared on, great anecdotes and drunken tales from old regulars at the bar (famous columnists, journalists and writers like Walter Cronkite and Mike Wallace), and a jazzy soundtrack conjure up the good old days. But we also see the downside of success: Toots may have been the best host in town, but he was also a terrible businessman. When the more radical 1960s ushered in a new era, the curtain finally fell on one of the most exciting venues in New York.

# Waiting for August

Teodora Ana Mihai

Georgiana is celebrating her 15th birthday this winter. She lives with her 17-year-old brother and five younger siblings in an apartment block in a suburb of Bacau, Romania. Their mother is an immigrant worker in Italy, and won't return until summer. During their mother's absence, Georgiana takes over as head of the family. Caught between puberty and responsibility, she improvises her way through as best she can. The only guidance she gets is from phone calls with her mother. The camera observes Georgiana's daily routines up close. This not only allows us to feel the confined spaces in which the children live, but also the intimacy of Georgiana's often emotional conversations with her mother. Adults remain largely out of shot. We catch fragments of foreign soaps and telenovelas on TV. Sparse acoustic music from stringed instruments accompanies connecting shots of clouds scudding by. In this way, the film invites us to reflect on whether material considerations can justify splitting up families. At the end of 2013, the Romanian government published figures showing that 80,000 Romanian families have both parents working abroad – meaning that tens of thousands of children are growing up without their moms and dads.

**Belgium, 2014**
**DCP, color, 90 min**

**Director:** Teodora Ana Mihai
**Cinematography:** Joachim Philippe, Mihnea Popescu
**Editing:** Michèle Hubinon
**Production:** Hanne Phlypo & Antoine Vermeesch for Clin d'Oeil Films
**Co-Production:** A Private View
**World Sales/ Screening Copy:** Rise and Shine

**Teodora Ana Mihai:**
directing debut

**Awards:** Best Documentary Hot Docs Canadian International Documentary Festival, Best Documentary Karlovy Vary International Film Festival

DOC U

# We Are Half of Iran's Population

## Ma nimi az jamiat Iranim

Rakshan Bani-Eternad

Three months before the disputed Iranian presidential election of 2009, Rakhshan Bani-Etemad started making this political statement cum black book about the discrimination against women in Iran. A broad coalition of Iranian women's rights activists ranging from religious to secular raise pressing questions about their disadvantaged position in society. The subjects tackled encompass everything from polygamy to inheritance rights, and from censorship and the position of single women to the obstacles facing female entrepreneurs and the lack of women in government posts. One of their demands is that Iran, just like 46 other Islamic states, sign the U.N. Convention on the Elimination of All Forms of Discrimination against Women. We also hear from women on the street (some of whose identities are concealed), university students, and drug addicts in a shelter. They appeal directly to the candidates, whom we later see sitting in a screening room watching these statements, stories and cries from the heart. Afterwards, the presidential candidates respond to the subjects raised and explore the potential for tackling these abuses, though the eventual winner Mahmoud Ahmadinejad refused to cooperate with filmmakers. By the time the film was complete and the election was over, several of the women who worked on it had been imprisoned.

**Iran, 2009**
**video, color, 47 min**

**Director:** Rakshan Bani-Eternad
**Cinematography:** Reza Teimoori
**Editing:** Reza Bahrami Nezhad
**Production:** Rakhshan Bani-Eternad
**Executive Production:** Mahnaz Mohammadi
**World Sales/Screening Copy:** Noori Pictures

**Rakhshan Bani-Etemad:**
Off the Limits (fiction, 1987), Canary Yellow (fiction, 1988), Foreign Currency (fiction, 1989), Nargess (fiction, 1992), The Blue Veiled (fiction, 1995), The Last Meeting with Iran Daftari (1995), Under the Skin of the City (1996), The May Lady (fiction, 1999), Baran-O-Bumi (fiction, 1999), Under the Skin of the City (fiction, 2000), Our Times (2002), Gilane (fiction, 2005), Mainline (fiction, 2006), We Are Half of Iran's Population (2009), Kahrizak, Four Views (2012), Tales (fiction, 2014) a.o.

# SPECIAL FOCUS
## Of Media and Men

A theme program investigating the mediated interaction between citizens and their governments, through both traditional and new media. In this section, the festival is presenting six recent documentaries dealing with various aspects of the media. Aside from these films, Of Media and Men also expands into the program sections DocLab (see page 171), which is presenting new media projects dealing with these themes, and Paradocs, which features a program guest-curated by visual artist Aernout Mik (see page 179).
*This program is supported by Foundation for Democracy and Media and Stimuleringsfonds voor de Journalistiek.*

# Of Media and Men

The media landscape is changing at a breakneck pace. There are "old" media and "new" media, but what was new yesterday will seem old tomorrow. What consequences does this tidal wave of change have for the role of media in a democratic society? What images of power, of government and corporations, are put forth to citizens through these old and new media? Who shapes these images, how and why? The theme program Of Media and Men offers a comprehensive view of these developments: aside from a film program, it encompasses projects on the borders of documentary and visual arts in Paradocs: Curated by Aernout Mik (see page 179) and several projects in IDFA DocLab, which focuses on the latest digital developments.

**Snowden**

The program pays ample attention to whistle-blowers, these great revealers of our time. Take Edward Snowden, who leaked documents revealing the spy networks of the National Security Agency (NSA). Snowden turned to "old media" to present his highly sensitive materials. In *CITIZENFOUR*, director Laura Poitras, who was a part of these revelations from the start, documents the secret conversations she and Glen Greenwald of the *Guardian* had with Snowden in Hong Kong. At a later point, colleagues from the *Washington Post* were involved as well. For this newspaper, this kind of news wasn't entirely new, having brought us the Watergate affair, one of the most famous revelations in the history of journalism. And in 1971, it was the first paper to write about the secret documents anti-war activists retrieved from an FBI field office in (what's in a name) Media, Pennsylvania. Johanna Hamilton's documentary *1971* (which counts Poitras as one of its executive producers) shows other similarities between then and now: context (increased security measures during a controversial war), subject (excessive surveillance by U.S. intelligence services) and consequences (social and political unrest and a witch hunt for the whistle blowers). There's one big difference: back then, the activists managed to stay anonymous. *1971* has several of them telling their stories for the very first time.

**Prize and price**

After all, outing yourself as a whistle-blower has its consequences. Two of the whistle-blowers portrayed in *Silenced* will, like Poitras, attend IDFA to discuss this: Thomas Drake, a former senior executive at the NSA who reported on the organization's illegal activities and mismanagement, and Jesselyn Radack, who revealed the FBI's use of questionable interrogation techniques and has acted as legal council for several whistle-blowers, including Drake. The *Washington Post*'s coverage of Snowden's revelations may have garnered a Pulitzer Prize, but *Silenced* shows the personal price – financial, legal and social – that whistle-blowers have to pay.

The reporters, and the filmmakers as well, had the advantage that the whistle-blowers' stories were extraordinarily exciting. They're

international thrillers full of espionage and scandal. However important your news may be, there's always the question of whether people want to read it. The commercial lure of sensationalism is never far away. Mikala Krogh's *The Newsroom: Off the Record* shows that dilemma from the inside. Krogh's film captures the goings-on at a Danish tabloid whose readership is dwindling by the minute. And commercial media need to draw a crowd in order to survive. But what are the practical implications of this tension between sensationalism and journalistic integrity? Take *CAPTIVATED The Trials of Pamela Smart* by Jeremiah Zagar. Back in 1991, Smart's trial was the first to be broadcast live and in its entirety. Smart was sentenced to life in prison for coercing four youths into killing her husband. The documentary investigates the influence of the media's attention on the public and the course of justice. The audience couldn't get enough of the scandal, sex, seduction and violence the media offered up. But the documentary dives below that surface: the presence of the cameras in itself influenced the proceedings, since those under surveillance change their behavior.

**Creating an image**

In the end, the films in the program all center around creating an image. Take visual artist Aernout Mik's installation of film *Raw Footage*, culled from "leftover images" of the war in former Yugoslavia. Soldiers loitering around, daily life – the reality that doesn't make the news. *Raw Footage* is shown as part of the Paradocs program curated by Mik (see page 179), which includes Johan Grimonprez's prophetic film essay *dial H-I-S-T-O-R-Y* (1997), on news as a media spectacle, and Sergei Loznitsa's sober *Maidan* (2014), on the protest in Kiev that prompted the current Ukrainian conflict.

CAPTIVATED

The Internet promised to answer this pressure on traditional media from government and commerce by democratizing the news. This promise was partially fulfilled – for instance through WikiLeaks, or the role social media have played in civil uprisings. But Ali Akbarzadeh's *Killswitch* warns us that the Internet is itself under siege. Akbarzadeh's treatise places lone wolves such as Snowden, Kim Dotcom and the late whiz kid Aaron Swartz in opposition to the Big Brother of government and corporations, urging citizens to rise up for an open Internet, in the name of democracy.

So perhaps we should look at new forms. Those are investigated in IDFA's DocLab program, which this year includes interactive documentaries on Big Data and other forms of multimedia journalism through which independent documentary makers as well as traditional media like the *Guardian*, Al Jazeera and the *New York Times* are in the process of reinventing themselves. Three examples: Brett Gaylor's interactive documentary *Do Not Track*, showcased as a work in progress, which traces our digital footprint; the installation *Streaming Nation*, which offers a bizarre alternative portrait of modern-day Russia through dashboard cameras and webcams; and the immersive journalism project *Zero Point*, in which Danfung Dennis (a former war photographer for the *New York Times* and an Oscar®-nominated documentary filmmaker) immerses the viewer in a 360-degree film image – a milestone in the development of virtual reality as a new visual language for documentary filmmakers and journalists alike.

*This program is supported by Foundation for Democracy and Media and Stimuleringsfonds voor de Journalistiek*

STICHTING DEMOCRATIE EN MEDIA

STIMULERINGS FONDS VOOR DE JOURNALISTIEK

# 1971

## Johanna Hamilton

On March 8, 1971, Mohammed Ali and Joe Frazier came face to face in the boxing ring, and all of America was watching it on TV. Meanwhile, a group of anti-war activists called the Citizen's Commission to Investigate the FBI broke into an FBI office in Media, Pennsylvania and stole all the documents stored there. Shortly thereafter, copies of sensitive information about the FBI's illegal surveillance practices started landing on the desks of newspaper editors around the country. A scandal was born. The Media affair triggered the first major Senate-led investigation into the FBI's methods, and it was a big blow to the authority of erstwhile bureau chief J. Edgar Hoover. The thieves were never caught, but now for the first time four of them have come forward to tell their tale. With the help of archive footage, interviews and dramatized scenes, the story covers the civil rights movement, the Vietnam War and the group's dogged willingness to undermine the FBI. The four look back on the consequences, intended and otherwise, of the Media break-in. Although these were different times (a locksmith course provided sufficient preparation for breaking into the unsecured FBI office), *1971* draws a parallel with more recent privacy violations – a parallel underscored by the involvement of co-producer Laura Poitras, who was the first to be tipped off by Edward Snowden about the NSA's spying activities.

**USA, 2014**
**DCP, color, 79 min**

**Director:** Johanna Hamilton
**Cinematography:** Andreas Burgess, Kirsten Johnson
**Editing:** Gabriel Rhodes
**Sound:** Judy Karp, Mark Maloof, John Zecca, Nejc Poberaj
**Music:** Philip Sheppard
**Production:** Marilyn Ness & Katy Chevigny for Big Mouth Productions
**Executive Production:** Julie Goldman for Motto Pictures, Abigail Disney & Gini Reticker for Fork Films
**World Sales/Screening Copy:** Cargo Film & Releasing
**Website:** www.1971film.com

**Johanna Hamilton:**
directing debut

**Awards:** Harry Randall Award for Best Documentary Abraham Lincoln Brigade Archives Human Rights Film Festival, Best Documentary Award Philadelphia Independent Film Festival

# CAPTIVATED The Trials of Pamela Smart

## Jeremiah Zagar

The young and blond New Hampshire native Pamela Smart was arrested for conspiring to have her husband killed in 1990. A year later, her trial was the first ever to be shown in full on TV. What effect did the constant presence of cameras, the reporting in the media and the production of a TV movie starring Helen Hunt have on the case? Using interviews with people who were there and a wide range of experts, director Jeremiah Zagar explores whether justice was done. Or were people's heads turned by all the attention, causing them to lose sight of reality? The vain, cartoon-like local reporter, the police officer who arrested Smart and the judge who passed sentence don't exactly inspire confidence. Did the entire American judicial system fall prey to the laws of reality TV with the arrival of the cameras and the mass need for spectacle? Zagar shows countless grainy archive images of the trial on TV sets he has set up in everyday environments: a hair salon, a garage, a bar – thus highlighting the fact that we all create the story we want to hear from glimpses of reality we pick up here and there. The last, devastating piece of commentary comes from Pamela Smart herself.

**USA, UK, 2014**
**DCP, color / black-and-white, 98 min**

**Director:** Jeremiah Zagar
**Cinematography:** Naiti Gámez
**Editing:** Keiko Deguchi
**Sound:** Lu Olkowski, Mike Guarino
**Production:** Lori Cheatle for Hard Working Movies
**Executive Production:** John Battsek & Nicole Stott & Andrew Ruhemann for Passion Pictures
**Screening Copy:** Hard Working Movies
**Involved TV Channels:** HBO, Sky Atlantic
**Website:** www.captivatedpamelasmart.com

**Jeremiah Zagar:**
Baby Eat Baby (fiction, 2004)
Coney Island 1945 (fiction, 2005)
In a Dream (2008)
Heart Stop Beating (2012)
Always a Fire (2012)

# CITIZENFOUR

## Laura Poitras

*CITIZENFOUR* is the highly anticipated third part of Laura Poitras's trilogy about post-9/11 America. Following *My Country, My Country* (2006) and *The Oath* (2010), which respectively dealt with the war in Iraq and the detention of suspected terrorists in Guantanamo Bay, this third part was intended to deal with the abuse of power by the national security services in the United States. Poitras had been working on the film for a few years already when, in January 2013, she received a batch of coded e-mails from an anonymous source identifying himself only as "Citizen Four." He wrote that he had proof of large-scale illegal surveillance practices by the National Security Agency (NSA), in cooperation with a number of foreign security services. Five months later, Poitras flew with *Guardian* reporters Glenn Greenwald and Ewen MacAskill to Hong Kong, where they filmed their conversations with the man who later became known to the world as Edward Snowden. *CITIZENFOUR* is not only a detailed eyewitness account of these discussions and the atmosphere in Snowden's hotel room, but it also shows the far-reaching consequences of his revelations and the reactions of the rest of the world. Above all, the film is a sinister documentary thriller about one of the most notorious scandals of the past decade, the depths of which are still not completely clear to this day.

**USA, Germany, 2014**
**DCP, color, 112 min**

**Director:** Laura Poitras
**Cinematography:** Laura Poitras, Kirsten Johnson, Katy Scoggin, Trevor Paglen
**Editing:** Mathilde Bonnefoy
**Sound:** Laura Poitras, Judy Carp
**Music:** Ross Atticus, Trent Reznor
**Production:** Dirk Wilutzky for Praxis Films Berlin
**Screening Copy:** Praxis Films Berlin
**Involved TV Channels:** NDR, BR
**Website:** www.citizenfourfilm.com

**Laura Poitras:**
Exact Fantasy (1997)
Flag Wars (2003)
My Country, My Country (2006)
The Oath (2010)

# Killswitch

## Ali Akbarzadeh

**INTERNATIONAL PREMIERE**

This pro-hacktivist treatise raises a profusion of subjects, including the tragic fate of the whiz kid Aaron Swartz who battled against the Stop Online Piracy Act, the reason why Edward Snowden is a hero, and the Internet cowboy Kim Dotcom, a shining example for online freedom. But there's more: the Big Brother bogeyman government that's reading all our Facebook posts (which we rashly entrust to that brainchild of Mark Zuckerberg – who is actually a hacker through and through, in case you didn't know), the stranglehold of the terms of agreement imposed by online businesses, and how net neutrality is in serious danger now that corporate giants are set on creating an information monopoly. The victims of these Internet power games are regular users and, when you think about it, democracy itself. Director Ali Akbarzadeh alternates interviews with academics with clips from secondary sources, such as Edward Snowden's 2013 interview with *Guardian* journalist Glenn Greenwald and filmmaker Laura Poitras. This collage-style manifesto urges viewers to take action for the right to free information and reuse – something described by one of the speakers as today's most pressing civil rights issue, comparable with the struggle for women's voting rights at the start of the 20th century and for racial equality 50 years later.

**USA, 2014**
**DCP, color, 72 min**

**Director:** Ali Akbarzadeh
**Cinematography:** Joshua Lang, Billy Pema
**Screenplay:** Chris Dollar, Ali Akbarzadeh
**Editing:** Prichard Smith
**Production:** Jeffrey Horn for Akorn Entertainment
**Executive Production:** Lawrence Taubman for CineCity Pictures
**World Sales:** Hybrid Entertainment
**Screening Copy:** Akorn Entertainment
**Website:** www.killswitchthefilm.com

**Ali Akbarzadeh:**
Primer: Santa Ana (2009)

**Awards:** Best Editing of a Feature Documentary Award Woodstock Film Festival

# The Newsroom – Off the Record

## Ekstra Bladet – Uden for citat

Mikala Krogh

**INTERNATIONAL PREMIERE**

*Ekstra Bladet* is barely managing to keep its head above water. Sales of this notorious Danish tabloid are declining, and it's all hands on deck in the editorial department as they try to weather the storm. Is the solution to be found online, or in the choice of subject matter? And just how far should you go to stay afloat? Mikala Krogh is right there in the newsroom, filming as the juicy headlines are thought up, and when the latest disastrous numbers are announced. The protagonist in this reality drama is chief editor Poul Madsen, whose controversial decisions include one to unleash a major campaign supporting Danes held hostage by Somali pirates. "This is not about selling papers," says Madsen on TV, but we know better. Underlying the tumultuous situation on an everyday level is the question of how a newspaper can stay relevant in the rapidly shifting media landscape. Madsen and his colleagues speak candidly about the dilemmas they face. The ethical boundaries remain vague for a tabloid such as *Ekstra Bladet*, for its readers always want more nudity, gossip and sensation – but there's also journalistic integrity to consider. All the while sales figures tumble across the screen. Will *Ekstra Bladet* make it, and at what cost?

**Denmark, 2014**
**DCP, color, 96 min**

**Director:** Mikala Krogh
**Cinematography:** Mikala Krogh
**Editing:** Kasper Leick
**Sound:** Rasmus Winther
**Music:** Jonas Struck
**Production:** Sigrid Dyekjær for Danish Documentary
**Screening Copy:** Danish Documentary
**Involved TV Channel:** TV2
**Website:** www.ekstrabladetfilm.dk

**Mikala Krogh:**
Epilogue (1992)
Ungdomsgarantien (1996)
Vi fik livet tilbage (1999)
Fish out of Water (2000)
MK (2001)
Detour to Freedom (2001)
My Grandfather's Murderer (2004)
Beth's Diary (2006)
Everything Is Relative (2008)
Cairo Garbage (2009)
Siblings for Better or Worse – Me and My Twin (2011)
A Normal Life (2012)

# Silenced

James Spione

**EUROPEAN PREMIERE**

What happened to the man who exposed waterboarding? And what are the consequences of making public such illegal intelligence-gathering techniques by the U.S. government? In this revealing documentary, three prominent whistle-blowers explain how everything changed radically after 9/11. John Kiriakou (former CIA), Thomas Drake (former NSA) and Jesselyn Radack (lawyer and former ethics consultant to the American Department of Justice) talk candidly to filmmaker James Spione about their "leaks": how they made public the illegal, even criminal practices of their own government, facing a choice between career and conscience that put their very lives at risk. Following their revelations they were fired, isolated, cast into a financial abyss or even tried and incarcerated. The stories of these whistle-blowers are told through interviews, excerpts from appearances in the media, official documents and reenacted scenes. Tense as a John le Carré thriller, this documentary by Oscar® nominee Spione (*Incident in New Baghdad*, 2011) shows how the worldview of this courageous trio changed forever. In the words of John Kiriakou, "I'm not sure anymore who the good guys are."

**USA, 2014**
**DCP, color, 104 min**

**Director:** James Spione
**Cinematography:** John Molinelli, James Spione
**Editing:** James Spione
**Music:** Emile Menasche
**Production:** Daniel Chalfen for Naked Edge Films, James Spione for Morninglight Films
**World Sales/Screening Copy:** Cinephil
**Website:** www.silencedfilm.com

**Pitched at the Forum 2012**

**James Spione:**
Garden (1994)
American Farm (2005)
Our Island Home (2008)
Incident in New Baghdad (2011)
Spirit of the Bird (2012)
Watermen (2014)

**Awards:** Founders Prize Special Award Traverse City Film Festival, Golden Strands Documentary Award Outstanding Documentary in Recognition of Social Action Tallgrass Film Festival

# SPECIAL FOCUS
## Framing Reality

Offered in collaboration with EYE Film Institute Netherlands, Framing Reality presents 10 documentaries in which real people act out their own lives. Screenings of the documentaries are followed by in-depth discussions with filmmakers, investigating the increasingly blurred lines between truth and fiction. *This program is supported by Prins Bernhard Cultuurfonds.*

# Framing Reality

Last year, IDFA presented the theme program Based on the Same Story, showing fiction films and documentaries on the same subject. Among them were Werner Herzog's documentary *Little Dieter Needs to Fly* (1997) and his feature film *Rescue Dawn* (2006), both telling the story of Dieter Dengler's internment in a POW camp in Vietnam. An interesting inversion came to light in the comparison of the two films. What is presented as "fact" in the fiction film ("Based on true events") is questioned in the documentary. Can we trust Dengler when he reenacts how he was dragged through the jungle in chains? Herzog's answer was that Dengler's manner of reliving the past may not be historically accurate, but it definitiely offers insight into his present state of mind.

## Hybrid films

With Framing Reality, IDFA presents a sequel of sorts to Based on the Same Story, featuring "hybrid films" in which real people play themselves, just as Dengler did. The term "hybrid film" has gained popularity among critics and festival programmers over the last few years to describe films that draw on both documentary and fiction traditions for their stylistic features. A recent example is the acclaimed *The Act of Killing* (2012), in which director Joshua Oppenheimer has perpetrators of the officially sanctioned mass murder of suspected communists in 1960s Indonesia reenact their horrific acts for his camera. As was the case for Herzog, the pride shown by these men, who were never punished for their deeds, is more important than the accuracy of their enactments. They react enthusiastically when Oppenheimer suggests they recreate their crimes in the styles of their favorite film genres. In this way, Oppenheimer documents their ego, their self-image. By acting, they reveal their true selves.

Of course, having people act like themselves is nothing new for documentary. In *Nanook of the North* (1922), often seen as the first documentary feature, Robert Flaherty had Inuits hunt using traditional spears, knowing that in reality they used guns. And for his "ethno-fiction," anthropologist Jean Rouch asked his protagonists to reenact representative situations from daily life in their community. Jean-Luc Godard once wrote the following about Rouch: "All great fiction films tend towards documentary, just as all great documentaries tend towards fiction. [...] And he who opts wholeheartedly for one, necessarily finds the other at the end of his journey."

## Acting

With its black-and-white aesthetic and reenacted scenes, *Episode of the Sea* by Lonnie van Brummelen and Siebren de Haan is part of the hybrid tradition. This portrait of fishermen in the Dutch town of Urk recalls films such as Flaherty's *Man of Aran* (1934), Luchino Visconti's neorealist *La terra trema* (1948) or Rouch's *Bataille sur le grand fleuve* (1950). An important difference is that, like many modern hybrid films, *Episode of the Sea* explicitly questions the interplay

In the Basement

between fact and fiction. The directors have the fishermen pose for the camera and solemnly recite lines that are culled from interviews taken over a long period of time, much like Rouch did.

These unnaturally posed characters bring to mind the "Seidl tableaus" created by Austrian director Ulrich Seidl – again prominently featured in his most recent film, *In the Basement*. The artificiality of his *tableaux vivants* forces the audience to also question the other parts of his documentary, in which the borders between fact and fiction are not so clear-cut.

That's a common thread in hybrid films: making it explicit that they are constructs, as a warning to the critical viewer, without necessarily answering all the questions this brings up. Seen as such, they are a sign of the times, the result of a generation growing up with the Internet, used to unraveling media messages and biographical stories as constructs with a subjective approach to truth and reality. On Facebook, everyone is acting.

## Virtual

Compare this to actress Brandy Burre, portrayed in *Actress* as wanting to get back to work after a stint as a stay-at-home mom. She remains aware of the camera while being filmed in her own home, to which director Robert Greene reacts with a melodramatic stylization. But does this mean she's faking, or is Greene in fact laying bare her motives, her innermost feelings? This hybrid confusion of multiple levels reaches impressive heights in fascinating classics such as *Playing* (Eduardo Coutinho, 2007) and *Salaam Cinema* (Mohsen Makhmalbaf, 1995), in which amateurs and professional actors alternate in auditions, some of which are staged, toying with the audience's emotions and judgments.

Framing Reality goes even further afield, with "staged documentaries" like Jon Bang Carlsen's *Hotel of the Stars* (1981) and "fraudulent films" such as Orson Welles's *F for Fake* (1973) and Banksy's *Exit Through the Gift Shop* (2010). The heart of the program lies in the comprehensive interviews with the filmmakers held by Nicolas Rapold, senior editor at *Film Comment*, who asks them why they chose to have people play themselves in their documentaries. But the biggest leap is made as part of DocLab's Immersive Reality program (see page 171). The installation *The Machine to Be Another* (see page 176) by Spanish collective BeAnotherLab allows the audience to experience someone else's reality, thanks to cameras and virtual reality headsets provided by the trendsetters Ocolus Rift. The result is a hybrid of two realities. So who is acting like whom?

*This program is supported by Prins Bernhard Cultuurfonds.*

PRINS BERNHARD CULTUURFONDS

The Act of Killing

# The Act of Killing

Joshua Oppenheimer

Oppenheimer's acclaimed documentary earned him a European Film Award, a BAFTA and an Oscar® nomination. Following in the tradition of master documentary makers Werner Herzog and Errol Morris – both of whom have put their names on the project – *The Act of Killing* explores the extremes of the human mind. Oppenheimer himself describes it as "a documentary of the imagination." More than merely documenting the atrocities committed by the film's main protagonist Anwar Congo, a member of the powerful paramilitary organization Pemuda Pancasila, The film highlights the impunity with which he – like the various leaders who also appear – can flaunt his role in the persecution of communists in modern-day Indonesia. From 1965 to 1966, this witch hunt culminated in the mass murder of possibly more than million communists, suspected communists and other opponents to the Suharto regime. To demonstrate how the atrocities have been whitewashed, Oppenheimer takes the unusual step of inviting Congo and his companion Herman Koto to enthusiastically act out their deeds in several of their favorite film genres – war film, western, gangster movie and musical – with accompanying explanations of how the executions were inspired by Marlon Brando, Al Pacino and John Wayne. The title, then, refers not only to the act of murder itself but also to the *acting out* of the murders. Notably, around 60 Indonesian members of the film crew, including a co-director, chose to appear anonymously in the credits.

**Denmark, UK, Norway, 2012**
**DCP, color, 159 min**

**Director:** Joshua Oppenheimer
**Co-director:** Anonymous, Christine Cynn
**Cinematography:** Carlos Arango de Montis, Lars Skree
**Editing:** Niels Pagh Andersen, Janus Billeskov Jansen, Ariadna Fatjo-Vilas Mestre, Mariko Montpetit, Charlotte Munch Bengtsen
**Music:** Elin Øyen Vister
**Production:** Signe Byrge Sørensen for Final Cut for Real
**Executive Production:** Werner Herzog, Errol Morris
**World Sales:** Cinephil
**Distribution for the Netherlands/ Screening Copy:** Cinema Delicatessen

**Joshua Oppenheimer:**
The Entire History of the Louisiana Purchase (1997)
These Places We've Learned to Call Home (fiction, 1997)
Show of Force (fiction, 2007)
The Look of Silence (2014)
**Joshua Oppenheimer & Christine Cynn:**
Land of Enchantment (fiction, 2001)
Land of The Globalization Tapes (2003)

**Awards:** BAFTA Best Documentary, European Film Award for Best Documentary, Danish Film Academy Award for Best Documentary a.o.

# Actress

Robert Greene

Actress Brandy Burre of *The Wire* gave up her career to start a family with her boyfriend Tim in the town of Beacon, New York. She had two children: Henry and Stella, who turns three in the film while Brandy is performing with friends in Manhattan. Now that Brandy wants to get back to work, her relationship is on the rocks and the family is falling apart. Looking back, she says, "We were playing the roles that you think that you needed to play. The mom role and the breadwinner role he was playing. You're so busy. We just forgot each other." *Actress* is a hybrid film about roles and yearnings, about stereotyping and a complex personality. Brandy Burre plays herself in this record of a troubled relationship, drawing on melodrama and cinema verité. Started and brought to a close by a gong, we see family life fragmenting, with Brandy talking frankly about the dilemmas she is facing, sometimes in voice-over and sometimes directly to the camera. Slow, low tones accompanying a scene of children playing musical chairs lend a melancholic aspect to what should be a happy tableau. Tim, the father and boyfriend, plays a silent supporting role.

**USA, 2013**
**DCP, color, 87 min**

**Director:** Robert Greene
**Cinematography:** Robert Greene
**Editing:** Robert Greene
**Production:** Susan Bedusa for 4th Row Films
**Executive Production:** Douglas Tirola for 4th Row Films
**Screening Copy:** 4th Row Films
**Website:** www.actressfilm.com

**Robert Greene:**
Owning the Weather (2009)
Kati with an I (2010)
Fake It So Real (2012)

# Episode of the Sea

## Lonnie van Brummelen, Siebren de Haan, inhabitants of Urk

**The Netherlands, 2014**
**DCP, black-and-white, 63 min**

**Director:** Lonnie van Brummelen, Siebren de Haan, inhabitants of Urk
**Cinematography:** Lonnie van Brummelen, Siebren de Haan
**Editing:** Lonnie van Brummelen, Siebren de Haan
**Production:** Van Brummelen & De Haan, Vriza, Darek Szendal for IDEAL
**Screening Copy:** Van Brummelen & De Haan

**Van Brummelen & De Haan:**
Obstructions (2002/2003)
Grossraum (Borders of Europe) (2004/2005)
Monument of Sugar (2006/2007)
Monument to Another Man's Fatherland (2008/2009)
Subi dura a rubibus (2010)
View from the Acropolis (2008/2012)

**www.vanbrummelendehaan.nl**

The daily lives of fishermen from Urk in the Netherlands are marked by a deep bond with the sea and the traditions of this former island. The draining of the North-East Polder in the 20th century transformed Urk into an ordinary village. Members of this fishing community were expected to go and work on the land, but that isn't what happened. Instead, they moved their fleet to the North Sea where they succeeded over the years in building up a flourishing industry, despite the increasing competition and governmental measures such as the fish quota. *Episode of the Sea* is the outcome of an encounter between two cultures that at first sight have nothing in common: the fishermen from this closed and deeply religious community and the artists seeking to document their lives with camera and microphone. In gorgeous black-and-white shots that reference the history of cinema, the filmmakers record the lives of the fishermen as they haul in the nets and gut the fish. The fishermen tell their story in a staged setting, and in slow intermezzos featuring texts moving across the screen, the filmmakers discuss their experiences during this remarkable two-year collaboration. The final result clearly demonstrates that fishing and filmmaking each have their own long tradition.

# Exit Through the Gift Shop

## Banksy

**UK, 2010**
**35mm, color, 87 min**

**Director:** Banksy
**Cinematography:** Thierry Guetta, Aiko Nakagawa
**Editing:** Chris King, Tom Fulford
**Music:** Roni Size
**Narration:** Rhys Ifans
**Production:** Jaimie D'Cruz for Paranoid Pictures
**Distribution for the Netherlands:** A-Film
**Screening Copy:** A-Film

**Banksy & Jamie D'Cruz:**
The Antics Roadshow (2011)

**Awards:** Best Documentary Chicago Film Critics Association Awards, Best 1st Feature Toronto Film Critics Award, Best Documentary Independent Spirit Awards a.o.

The street artist Banksy made this film of what he claims to be the true story of the Frenchman Thierry Guetta, alias Mr. Brainwash. Guetta, a great admirer of Banksy and his cohorts, starts off making a documentary about the street art scene. When it turns out he's a useless filmmaker, however, Banksy takes the camera and makes the Frenchman his subject. Guetta's interest in street art has turned into copycat behavior, making his own work in the public space under the pseudonym of Mr. Brainwash, "Because everything that I do, somewhere brainwashes your face." Guetta's career as a graffiti artist climaxes in a huge exhibition entitled *Life Is Beautiful* in Hollywood. Since this documentary came out in 2010, questions have come up about the veracity of the events portrayed. And although nothing has ever been proven and Mr. Brainwash has had various subsequent exhibitions where his work sold for substantial sums, the suspicion persists that Banksy has been playing a sublime practical joke, thereby posing questions such as: What is real? What is art? What is authenticity? The fact that recently some of Banksy's works have been ripped from walls and doors to be sold for big money makes this film all the more interesting.

# F for Fake

## Orson Welles

In this funny and provocative film, we meet a motley crew of creative liars, frauds and forgers, with Orson Welles as the master of ceremonies. Take counterfeiter Elmyr de Hory and his biographer, "literary criminal" Clifford Irving. With his fake Picassos and Braques, De Hory deceived the art world. Just a few years after Irving had written a book about De Hory, his biography of Howard Hughes, which he claimed to have based on "exclusive and secret" interviews, was discovered to be a hoax. One month before the book was published, Irving and two collaborators were exposed and imprisoned. Welles was fascinated by this scandal and bought the rights of an earlier documentary on De Hory made by François Reichenbach. Welles cut the film to snippets, which he cleverly recombined to emphasize the questionable nature of its protagonists, and interwove this material with his personal ideas about De Hory and Irving. He reminisces about his own work, including *War of the Worlds* and *Citizen Kane*, and muses about the relationship between faking and making art, and the extent to which audiences like to be deceived.

**France, Germany, Iran, 1974**
**DCP, color, 89 min**

**Director:** Orson Welles
**Cinematography:** Gary Graver, Christian Odasso
**Screenplay:** Orson Welles, Oja Palinkas
**Editing:** Orson Welles, Marie Sophie Dubus, Dominique Engerer
**Music:** Michel Legrand
**Production:** Domonique Antoine, Francois Reichenbach
**World Sales:** Documentaire sur Grand Ecran
**Screening Copy:** British Film Institute

**Orson Welles:**
Citizen Kane (fiction, 1941), The Stranger (fiction, 1946), Macbeth (fiction, 1948), Othello (fiction, 1952), Confidential Report (fiction, 1955), Around the World with Orson Welles (1955), Viva Italia (1958), Touch of Evil (fiction, 1958), The Trial (fiction 1962), Vienna (fiction, 1968), Orson Welles' Magic Show (fiction 1985), Don Quixote (fiction, 1992), It's All True (1993), Moby Dick (fiction, 2000) a.o.

**Awards:** Best Foreign Film Saint Jordi Awards

# Hotel of the Stars

## Jon Bang Carlsen

Along the northern edge of Hollywood on Franklin Avenue, there is a hotel where movie stars used to stay, but whose glory days are long gone. Celebrities no longer go there, and the new guests are dreamers from all over the place who've come to LA to pursue a career in acting. "I loved to see myself in Technicolor," one of them says, recalling his first screen appearance in a street scene. For most of them, the dream of a Hollywood career will forever remain an illusion. They hardly manage to make ends meet by working as extras – during the shoot of this documentary, a number of them were extras in Martin Scorsese's *Raging Bull*. Bang Carlsen's camera obviously gives them an opportunity to show their talent for make-believe – an art that they, for lack of an audience, mainly seem to deploy to keep up their own spirits. In this often-comical, sometimes tragic portrait of some of the hotel's residents, *Hotel of the Stars* reveals the wide gap between dream and reality, poverty and success in American society.

**Denmark, 1981**
**video, color, 59 min**

**Director:** Jon Bang Carlsen
**Cinematography:** Alexander Gruszynski
**Screenplay:** Jon Bang Carlsen
**Editing:** Anders Refn
**Sound:** Niels Bokkenheuser
**Production:** Jon Bang Carlsen for Det Danske Filmstudie
**Screening Copy:** Danish Film Institute

**Jon Bang Carlsen:**
Hvid mands sæd (1975), Jenny (1977), A Rich Man (fiction, 1979), Phoenix Bird (1984), Before the Guests Arrive (1986), Time Out (fiction, 1988), Life Will Be Lived: Letters from a Mother (1993), Carmen & Babyface (fiction, 1995), It's Now or Never (1996), Through Irish Eyes (1998), Addicted to Solitude (1999), Portrait of God (2002), Blinded Angels (2007), Purity Beats Everything (2007), Just the Right Amount of Violence (2013), Nothing Ever Ends (2014), Cats in Riga (2014) a.o.

# I Want to See

## Je veux voir

Joana Hadjithomas, Khalil Joreige

**France, Lebanon, 2008**
**35mm, color, 69 min**

**Director:** Joana Hadjithomas, Khalil Joreige
**Cinematography:** Julien Hirsch
**Editing:** Enrica Gattolini
**Music:** Joseph Ghosn
**Production:** Georges Schoucair for Abbout Productions, Edouard Mauriat for Mille et Une Productions, Anne-Cécile Berthomeau, Farès Ladjimi, Tony Arnoux
**World Sales/Screening Copy:** Films Boutique

**Joana Hadjithomas & Khalil Joreige:**
Around the Pink House (fiction, 1991)
Khiam (2000)
Ramad (fiction, 2003)
A Perfect Day (fiction 2005)
Open the Door, Please (fiction, 2007)
The Lebanese Rocket Society (2012)

**Awards:** Non-Fiction/ Documentary Award Gijón International Film Festival

This dramatized film essay explores the power of cinema as a historical witness. The camera casually follows a visit by French actress Catherine Deneuve to a film festival in Beirut in the summer of 2006. She asks for permission to visit war-torn areas in southern Lebanon, and she is driven and accompanied there by the artist Rabih Mroue. Although they are clearly not welcome wherever they go, particularly because of the camera, their journey reveals scenes of a sort that rarely reach news reports, but that characterize the lives of the local people – such as when they take a wrong turn onto a road where landmines have been laid. All along the roadside hang portraits of martyrs whose actions seem suddenly comprehensible against the backdrop of such all-pervasive devastation. And even the footage of bombed-out buildings that we are accustomed to seeing on the news takes on a different meaning now that it's part of personal and dramatic situations. Deneuve is obviously ill at ease, illustrating the difficult relationship between the camera – the outsider wanting to see, but able to leave – and the tragedy being acted out in front of it.

# In the Basement

## Im Keller

Ulrich Seidl

**Austria, 2014**
**DCP, color, 81 min**

**Director:** Ulrich Seidl
**Cinematography:** Martin Gschlacht
**Screenplay:** Ulrich Seidl, Veronika Franz
**Editing:** Christoph Brunner
**Sound:** Ekkehart Baumung
**Production:** Ulrich Seidl for Ulrich Seidl Film Produktion
**Co-Production:** COOP 99
**World Sales/Screening Copy:** The Coproduction Office
**Involved TV Channels:** ORF, WDR
**Website:** www.im-keller.at

**Ulrich Seidl:**
Good News: Newspaper Salesmen, Dead Dogs and other People from Vienna (1990), Losses to Be Expected (1992), The Last Real Men (1994), Pictures at an Exhibition (1996), Animal Love (1996), The Bosom Friend (1997), Fun Without Limits (1998), Models (1999), Dog Days (fiction, 2001), State of the Nation: Austria in Six Chapters (2002), Jesus, You Know (2003), Import/Export (fiction, 2007), Paradise: Love (fiction, 2012), Paradise: Faith (fiction, 2012), Paradise: Hope (2013) a.o.

Austrians feel free in their basements. There they can be uninhibited in living out their obsessions, be that playing with a model train, dusting off Nazi paraphernalia (with a feather duster in the colors of the German flag), cuddling a disconcertingly realistic baby doll or indulging in sadomasochistic acts. Director Ulrich Seidl always uses his documentaries and features to critique the most uncomfortable subjects Western society faces, and he has developed his own confrontational but simultaneously empathetic approach to achieve this. These same qualities characterize this essayist film, which blurs in many ways the boundary between observation and reenactment. Take for example the Seidl Tableaus, as they are known, for which he films his subjects front on and framed in a symmetrical space to create the effect of a portrait painting looking back at the viewer. These reflective punctuations interrupt the observational scenes of basement-bound activities and interviews in which the subjects candidly and courageously share their fears and desires. As he explained at the presentation of this documentary, Seidl believes that the basement symbolizes the Austrian subconscious. It is, he says, "a place of darkness, a place of fear, a place of human abysses."

# Playing

## Jogo de cena

Eduardo Coutinho

It was a strange ad in a Brazilian newspaper: an audition for a documentary. And yet a total of 83 women responded, though only a few of them ended up in the documentary itself. While being filmed, they tell their painful life stories, about unsuccessful relationships, the loss of a child or their complicated rapport with their parents. But *Playing* isn't about the tragic stories themselves. Documentary filmmaker Eduardo Coutinho examines how the way a story is told can begin to overshadow actual events. All the women are driven by the burning desire to express themselves about past traumas or by the ambition to become an actress – otherwise, they wouldn't have auditioned. To make the line between reality and acting even thinner, Coutinho films all conversations on a stage and five well-known actresses, including Marília Pêra, Fernanda Torres and Mary Sheyla, act out the life stories of a number of women. In this way, *Playing* is also about acting. Coutinho discusses the choices the actresses make, such as breaking into tears on account of a son's death, while the "real" mother, shown shortly before, did not.

**Brazil, 2007**
**35mm, color, 104 min**

**Director:** Eduardo Coutinho
**Cinematography:** Jacques Cheuiche
**Screenplay:** Eduardo Coutinho
**Editing:** Jordana Berg
**Sound:** Valéria Ferro
**Production:** Raquel Zangrandi & Mauricio Ramos & João Moreira Salles & Guilherme Coelho for Matizar
**Screening Copy:** Videofilmes

**Eduardo Coutinho:**
Cabra marcado para morrer (1964–1984), Santa Marta: Duas semanas no morro (1987), Volta redonda – Memorial da greve (1989), O fio da memória (1991), Boca do lixo (1992), Os romeiros do Padre Cícero (1994), The Mighty Spirit (1999), Babilônia 2000 (2000), Master, a Copacabana Building (2002), Metal Workers (2004), The End and the Beginning (2005), Moscou (2009), Songs (2011)

**Awards:** Best Film Campo Grande Film Festival, Best Documentary Punta del Este International Film Festival a.o.

# Salaam Cinema

Mohsen Makhmalbaf

In 1995, Mohsen Makhmalbaf posted a casting call in an Iranian newspaper to find actors for a film about the centenary of cinema. So many candidates showed up that riots broke out and people were almost trampled. Makhmalbaf decided to change his strategy. Not the original script, but the casting interviews with dozens of men and women would be the basis for his new film. As an enlightened despot he interviews the willing candidates, ordering them to cry within 10 seconds, laugh or dance. People who are quiet and suspicious outside of this setting answer the most intimate questions here – perhaps thanks to the aura of cinema, which seems to create a separate place outside of reality. The wannabe actors surrender to the man they think can determine their fate, not knowing that this is the role that they will play. Even though it's not a representative group, and even though they sometimes seem to lie, these stories still give a voice to people who are so rarely heard in contemporary Iran. Besides playing an intriguing game with the boundaries between fact and fiction, as colleague and countryman Abbas Kiarostami did in *Close-up* and *Homework*, it also provides insight into the psychology of power and submission.

**Iran, 1995**
**video, color, 75 min**

**Director:** Mohsen Makhmalbaf
**Cinematography:** Mahmoud Kalari
**Screenplay:** Mohsen Makhmalbaf
**Editing:** Mohsen Makhmalbaf
**Sound:** Nezam Kiyaï
**Music:** Shardad Rohani
**Production:** Abbas Randjbar for Amoon
**World Sales/Screening Copy:** Makhmalbaf Film House

**Mohsen Makhmalbaf:**
Repentance (fiction, 1983), The Cyclist (fiction, 1989), Once Upon a Time, Cinema (fiction, 1992), The Actor (fiction, 1993), Stone and Glass (1993), A Moment of Innocence (1996), Gabbeh (fiction, 1996), Wind Ruined the School (1997), Silence (fiction, 1998), The Door (fiction, 1999), Test of Democracy (2000), Kandahar (fiction, 2001), Afghan Alphabet (2001), Sex & Philosophy (fiction, 2005), The Chair (fiction, 2006), The Gardener (2012), Ongoing Smile (2013), The President (fiction, 2014) a.o.

# OFFSCREEN ACTIVITIES

IDFA is more than just a film festival. It helps shape the documentary landscape: with its markets IDFA Forum and Docs for Sale, through the IDFA Bertha Fund's supporting filmmakers in developing countries, the IDFAcademy's various workshops and activities for up-and-coming documentary talent, and the many talks, debates and events held throughout the festival.

# Docs for Sale

**Established in 1996, Docs for Sale is the leading marketplace for creative documentaries, offering streaming video all year round and excellent networking opportunities for buyers and sellers of quality documentaries during IDFA.**

Now in its 19th year, Docs for Sale is an extensive, internationally oriented market for documentaries. Featuring more than 450 titles this year, all of which have undergone a strict selection process, the market offers **digitized viewing services** on 60 viewing sets, backed by an extensive database and catalogue. The viewings are recorded in the database, which can then be consulted by producers. Most of Docs for Sale's attendees are buyers from international TV networks, festival programmers, and distributors looking for new documentary material.

Through the **Docs for Sale online platform**, established in 2008 and accessible by subscription only, buyers and exhibitors have year-round access to documentaries from wherever they are and whenever they want. Thanks to the platform, Docs for Sale attendees can do much of their viewing prior to and following the festival, leaving them more time for networking and closing deals during the festival itself. The Docs for Sale online catalogue, which is updated throughout the year, contains both new titles selected for IDFA 2014 and older documentaries that deserve a second look.

VEVAM

# IDFA Forum

**IDFA Forum is Europe's largest meeting place for professionals working in the documentary industry. New documentary projects are pitched to commissioning editors and other potential financiers.**

Ninety percent of all projects selected for a pitch find additional financing at the Forum, and almost all of the projects presented at the Forum end up getting made. This year saw a total of over 450 submissions, from which 50 projects were selected. These projects are pitched in various categories, depending on their current stage of development, genre and financing.

In the traditional **Central Pitch** setup, producers take turns pitching their latest projects to broadcasters from around the world. Over the course of two mornings, 16 projects are being presented. In the **Round Table** setup, 26 projects in various stages of production are being pitched in an intimate setting to a small group of commissioning editors and other financiers who have indicated interest in a specific project. This includes the five **Docs4Cinema Projects**, which are films that are suitable for theatrical release. In the **Work in Progress Screenings**, three selected filmmakers show rough cuts of their new works and receive professional feedback from Forum and Docs for Sale delegates, who in turn get the chance to preview these new and exciting projects.

All public pitches are followed by prearranged one-on-one meetings, which give the teams of producers and filmmakers time to discuss their project with potential financiers. In addition, there is a program of several panels that includes subjects such as international co-production and youth documentaries.

Ministry of Education, Culture and Science

MEDIA EUROPE LOVES CINEMA

# IDFA Bertha Fund

**The IDFA Bertha Fund supports documentary filmmakers and festivals in Africa, Asia, Latin America, the Middle East and parts of Eastern Europe, enabling those in developing countries to find their own unique voice. The Fund not only provides financial support, but plays a crucial advisory role as well.**

Since its establishment in 1998, the IDFA Bertha Fund has supported close to 600 projects. Because the selection criteria – based on a project's originality, cinematic quality and market potential – are so rigorous, support from the Fund is generally considered to be a seal of approval. One of the strengths is the catalytic effect that the Fund's involvement with a project can have in terms of attracting additional financing.

With a total budget of €434,850, the IDFA Bertha Fund was able to support a selection of 32 new projects in 2014. In addition to the support given to the development and production of documentary films, the Fund continued its support for festivals in the Dominican Republic, Georgia and Myanmar. For 2015, the Fund has announced IDFA Bertha Fund Europe, a new program supporting co-productions between producers in Europe and those in developing countries, which aims to create synergy between filmmakers from different continents and backgrounds with mutual benefits.

Apart from screening a large part of the year's harvest of completed films supported by the IDFA Bertha Fund at IDFA, the Fund works with filmmakers to enhance the distribution of their films worldwide. All of this is done in order to generate maximum attention for filmmakers from the developing world, to stimulate local film cultures and to turn the creative documentary into a truly global film art.

THE BERTHA FOUNDATION

Hivos people unlimited

Ministry of Foreign Affairs of the Netherlands

## Screening at IDFA 2014

IDFA 2014 is presenting 10 new documentaries supported by the IDFA Bertha Fund. These films showcase a diversity of filmmakers, regions, styles and subjects. This year's selection also shows the Fund's function of supporting filmmakers by facilitating access to the various industry activities at IDFA. The directors of *Die Before Blossom*, *In the Dark*, *Mother of the Unborn* and *Tea Time* all participated in one of IDFA's training programs in the past. Additionally, *Tea Time* and *The Dream of Shahrazad* were pitched at the IDFA Forum in 2011 and 2012, where two projects supported by the Fund are participating this year: *Blue ID* and *Weaving*.

***Ady Gasy, the Malagasy Way*** (Nantenaina Lova, Madagascar/France)
Screening in Panorama; see page 124.

***Beats of the Antonov*** (Hajooj Kuka, Sudan/South Africa)
Screening in Best of Fests; see page 109.

***Die Before Blossom*** (Ariani Djalal, Indonesia)
Selected for the IDFA Competition for Best First Appearance; see page 38.

***The Dream of Shahrazad*** (François Verster, South-Africa/Egypt/France/The Netherlands/Jordan)
Screening in Masters; see page 99.

***Fest of Duty*** (Firouzeh Khosrovani, Iran)
Screening in Panorama; see page 129.

***In the Dark*** (Goran Stankovic, Serbia)
Screening in Panorama; see page 131.

***Mother of the Unborn*** (Nadine Salib, Egypt/United Arab Emirates)
Selected for the IDFA Competition for First Appearance; see page 44.

***Saken*** (Sandra Madi, Jordan/Palistine)
Screening in Panorama; see page 140.

***The Storm Makers*** (Guillaume Suon, Cambodia/France)
Selected for the IDFA Competition for Mid-Length Documentary; see page 64.

***Tea Time*** (Maite Alberdi, Chile)
Selected for the IDFA Competition for First Appearance; see page 49.

In addition, three older films supported by the Fund are screening as part of the theme program The Female Gaze (see page 211):

***The Bridge*** (Ileana Stanculescu, Romania, 2004)
***Gulabi Gang*** (Nishta Jain, India/Norway/Denmark, 2012)
***Magic Words (to Break a Spell)*** (Mercedes Moncada Rodríguez, Mexico/Guatamala/Nicaragua, 2012)

# IDFAcademy

**IDFAcademy bridges the gap between film school and practice with tailor-made training programs focused on talented international documentary filmmakers, held during the festival and throughout the year.**

Through masterclasses, case studies, lectures, panels, small-scale workshops and roundtable sessions, the **IDFAcademy program** (held during IDFA, November 20-23) helps budding filmmakers learn about the latest documentary developments and sharpen their industry awareness. Every IDFAcademy day concludes with Meet the Professionals: round table sessions and one-on-one meetings with highly esteemed professionals attending IDFA.

Every year in early July, the **IDFAcademy Summer School** invites several dozen young filmmakers, editors and producers from countries all over the world to Amsterdam for a week-long training program giving hands-on writing and editing advice. Mentored by internationally renowned tutors, participants take their documentary projects to the next level through lectures, workshops and discussions.

For over two decades, the **IDFA-Mediafonds Workshop**, organized in cooperation with the Dutch Cultural Media Fund every year between May and November, has helped aspiring documentary filmmakers turn an original idea into a full-fledged film plan. The workshop delivers an average of eight projects each year, of which approximately 40% are realized. During the festival, the best plan receives the **Mediafonds Documentary Award** 2014 of €125,000 towards the realization of the film.

A select group of aspiring filmmakers participate in the **Kids & Docs Workshop**. This joint venture between IDFA, children's film festival Cinekid and the Dutch Cultural Media Fund runs from September through February every year. Participants develop a film plan for a 15-minute documentary aimed at children ages 12 and under. Filmmakers who complete the entire course receive support from one of the eight participating broadcasters. Since the start of the workshop in 1999, it has produced 77 children's documentaries. Since 2012, the best Dutch children's documentary of the year receives the **Mediafonds Kids & Docs Award** of €15,000 at the festival.

## IDFAcademy Results at IDFA 2014

***4 Ever*** (Reber Dosky, The Netherlands)
Developed in the Kids & Docs Workshop 2013/2014.
*Screening in Kids & Docs; see page 164.*

***Chellina / da Beast*** (Zoeteke Lugthart, The Netherlands)
Developed during the Kids & Docs Workshop 2013/2014.
*Screening in Kids & Docs; see page 165.*

***Die Before Blossom*** (Ariani Djalal, Indonesia)
Developed during the IDFAcademy Summer School 2013.
*Selected for the IDFA Competition for First Appearance; see page 38.*

***Floating Bodies*** (Nelleke Koop, The Netherlands)
Developed during the IDFA-Mediafonds Workshop 2010/2011;
winner of the Mediafonds Documentary Award in 2011.
*Screening in Panorama; see page 129.*

***The Invisible Friend*** (Hans Busstra, The Netherlands)
Developed during the IDFA-Mediafonds Workshop 2010/2011.
*Screening in Panorama; see page 132.*

***In the Dark*** (Goran Stankovic, Serbia)
Developed during the IDFAcademy Summer School 2011.
*Screening in Panorama; see page 131.*

***Johan*** (Sjoerd Niekamp, The Netherlands)
Developed during the Kids & Docs Workshop 2013/2014.
*Screening in Kids & Docs; see page 167.*

***Losers – A Film About Loss*** (Arianne Hinz, The Netherlands)
Developed during the Kids & Docs Workshop 2013/2014.
*Screening in Kids & Docs; see page 168.*

***Mother of the Unborn*** (Nadine Salib, Egypt)
Developed during the IDFAcademy Summer School 2014.
*Selected for the IDFA Competition for First Appearance; see page 44.*

***My Dearest F#cking Phone*** (Eef Hilgers, The Netherlands)
Developed during the Kids & Docs Workshop 2013/2014.
*Screening in Kids & Docs; see page 169.*

***School Full of Fish*** (Margot Schaap, The Netherlands)
Developed during the Kids & Docs Workshop 2013/2014.
*Screening in Kids & Docs; see page 169.*

***The Shore Break*** (Ryley Grunenwald, South-Africa)
Developed during the IDFAcademy Summer School 2013.
*Screening in the IDFA Competition for First Appearance; see page 48.*

***Tea Time*** (Maite Alberdi, Chile)
Developed during the IDFAcademy Summer School 2014.
*Selected for the IDFA Competition for First Appearance; see page 49.*

***We Are 18*** (Tomas Kaan, The Netherlands)
Developed during the IDFA-Mediafonds Workshop 2011-2012;
winner of the Mediafonds Documentary Award in 2012.
*Screening in Panorama; see page 145.*

# IDFA Education

**The IDFA Education program consists of special film screenings for youngsters during the festival and teaching tools that can be accessed online throughout the year.**

About 6,000 Dutch students are coming to IDFA to attend early-morning screenings of films specially selected for their age groups. For primary schools (ages 9-12), six short documentaries are screening in pairs of two or three: *A Home for Lydia* (Eline Helena Schellekens), *Louis the Ferris Wheel Kid* (Tara Fallaux) and *The Red Carpet* (Manuel Fernández and Iosu López); *Through the Looking Glass* (Martijn Blekendaal), *Layla's Melody* (Jens Pedersen and Taj Mohammad Bakhtari) and *Gabriel Reports the Word Cup* (Els van Driel). For high schoolers ages 12-14, the selection includes *Layla's Melody* (Jens Pedersen and Taj Mohammad Bakhtari), *To Be a B-Girl* (Yasmin Angel) and *Ilia: Under the Stars I Felt at Home* (Anneloor van Heemstra). High schoolers ages 15-18 watch *Light Fly, Fly High* (Beathe Hofseth and Susann Østigaard), *Viva Cuba Libre: Rap is War* (Jesse Acevedo) and *#chicagoGirl – The Social Network Takes on a Dictator* (Joe Piscatella).

IDFA Education is also collaborating with cinemas throughout the Netherlands to ensure that as many students as possible can attend the screenings. Participating cinemas are Podium Mozaïek, EYE Film Institute Netherlands and Bijlmer Parktheater in Amsterdam, Lux in Nijmegen, Filmhuis Den Haag (The Hague), Focus Filmtheater in Arnhem, ForumImages in Groningen, Concordia Enschede and Filmtheater 't Hoogt in Utrecht.

Throughout the year, IDFA cooperates with distributors to offer a wide range of documentaries for screenings in classrooms, either on dvd or through Docschool Online, part of the festival's online platform IDFA.tv. In addition to these screenings and teaching aids, IDFA Education organizes in-school master classes and workshops, introducing students to filmmakers who discuss their practical experiences.

# IDFA Talks

**IDFA is a film festival, but it is also a meeting place where filmmakers, experts and audiences exchange ideas in debates, master classes, conferences and Q&A sessions.**

Every year, IDFA invites a filmmaking legend to attend the festival. Following in the footsteps of grand masters like Werner Herzog, Frederick Wiseman and Victor Kossakovsky, this year Dutch-Peruvian director **Heddy Honigmann** has selected her Top 10 favorite films (see page 197) and is being honored with a retrospective (see page 205). During the festival, Honigmann is giving a master class called "Try a Little Tenderness" to shed light on her selection and delve into her methods and filmmaking history.

Docufiction, mockumentary, docudrama, art film, sound walks, scripted reality, augmented reality and other forms of hybrid filmmaking – due to the need for narrative in documentary, reduced budgets for art house fiction, and expanding techniques and platforms, the border between fiction and documentary is increasingly fluid. Using her own work and that of others as a point of departure, filmmaker **Ineke Smits** reflects on the influence and importance of the filmmakers' signature in these developments.

Nearly all filmmakers with films in the IDFA program have the opportunity to meet their audience at Q&A sessions after screenings, but 31 films are getting a special focus with **Extended Q&As**. Stimulating directors, industry experts and specialized moderators are on hand to engage with the audience in deeper discussions about the issues that the films address. Several of these are part of this year's theme programs The Female Gaze, Of Media and Men and Framing Reality.

For guests who wish to sharpen their awareness of the documentary industry and get up to speed on its latest developments, IDFA is organizing eight **Industry Talks**, covering such topics as VOD rights, the latest trends in cross-media, and new distribution models. See the Program Guide for full listings.

Documentary is also taking the spotlight in the Amsterdam theater **De Kleine Komedie** for three days. It will be the main venue for theme program The Female Gaze, featuring film screenings, discussions and Extended Q&A's with leading female directors and other prominent guests.

*For an up-to-date overview of all offscreen activities during the festival, please go to www.idfa.nl or download the IDFA app.*

# INDEXES

# Award Winners 1988 – 2013

## VPRO IDFA Award for Best Feature-Length Documentary

2013 *Song from the Forest*, Michael Obert, Germany, 2013
2012 *First Cousin Once Removed*, Alan Berliner, United States, 2012
2011 *Planet of Snail*, Seung-Jun Yi, South Korea, 2011
2010 *Position Among the Stars*, Leonard Retel Helmrich, The Netherlands, 2010
2009 *Last Train Home*, Lixin Fan, China/Canada, 2009
2008 *Burma VJ – Reporting from a Closed Country*, Anders Østergaard, Denmark/Sweden/United Kingdom/Norway, 2008
2007 *Stranded*, Gonzalo Arijon, France, 2007
2006 *The Monastery – Mr. Vig & the Nun*, Pernille Rose Grønkjær, Denmark, 2006
2005 *My Grandmother's House*, Adán Aliaga, Spain, 2005
2004 *Shape of the Moon*, Leonard Retel Helmrich, The Netherlands, 2004
2003 *Checkpoint*, Yoav Shamir, Israel, 2003
2002 *Stevie*, Steve James, United States, 2002
2001 *Family*, Phie Ambo & Sami Saif, Denmark, 2001
2000 *The Sea That Thinks*, Gert de Graaff, The Netherlands, 2000
1999 *André Hazes – She Believes in Me,* John Appel, The Netherlands, 1999
1998 *Photographer*, Dariusz Jablonski, Poland, 1998
1997 *Wasteland*, Andrei Schwartz, Germany, 1997
1996 *Atman*, Pirjo Honkasalo, Finland/Germany, 1996
1995 *Délits flagrants*, Raymond Depardon, France, 1994
1994 *Solo, the Law of the Favela*, Jos de Putter, The Netherlands, 1994
1993 *The Belovs*, Victor Kossakovsky, Russia, 1993
1992 *La memoria del agua*, Héctor Fáver, Spain, 1992
1991 *Dreams and Silence*, Omar Al-Qattan, Belgium, 1991
1990 *Christo in Paris*, Albert & David Maysles, United States, 1990
1989 *The Crossroad*, Ivars Seleckis, Latvia, 1988
1988 *Birthplace Unknown*, Karin Junger, The Netherlands, 1988 and *Island*, Ruben Gevorkyants, USSR, 1988

## Special Jury Award

2013 *A Letter to Nelson Mandela*, Khalo Matabane, South Africa/Germany, 2013
2011 *5 Broken Cameras*, Emad Burnat & Guy Davidi, Palestine/Israel/Netherlands/France, 2011
2010 *You Don't Like the Truth – 4 Days Inside Guantánamo*, Luc Coté & Patricio Henriquez, Canada, 2010
2009 *The Most Dangerous Man in America*, Judith Ehrlich & Rick Goldsmith, United States, 2009
2008 *Forgetting Dad*, Rick Minnich & Matthew Sweetwood, Germany, 2008
2007 *Hold Me Tight, Let Me Go*, Kim Longinotto, United Kingdom, 2007
2006 *Tender's Heat. Wild Wild Beach*, Alexander Rastorguev, Russia, 2006
2005 *Our Daily Bread*, Nikolaus Geyrhalter, Austria, 2005
2004 *Liberia: An Uncivil War*, Jonathan Stack & James Brabazon, United States, 2004
2003 *The Corporation*, Mark Achbar & Jennifer Abbott, Canada, 2003
2002 *On Hitler's Highway*, Lech Kowalski, France, 2002
2001 *Elsewhere*, Nikolaus Geyrhalter, Austria, 2001
2000 *Keep the River on Your Right: A Modern Cannibal Tale*, Laurie Gwen Shapiro & David Shapiro, United States, 2000
1999 *A Cry from the Grave*, Leslie Woodhead, United Kingdom, 1999
1998 *Pavel and Lyalya – A Jerusalem Romance,* Victor Kossakovsky, Russia, 1998
1997 *Little Dieter Needs to Fly*, Werner Herzog, Germany, 1997
1996 *The Typewriter, the Rifle and the Movie Camera*, Adam Simon, United Kingdom, 1996
1995 *Picasso Would Have Made a Glorious Waiter,* Jonathan Schell, United States, 1994
1994 *Choice and Destiny*, Tsipi Reibenbach, Israel, 1993
1993 *Losses to Be Expected*, Ulrich Seidl, Austria, 1992
1992 *Black Harvest*, Robin Anderson & Bob Connolly, Australia, 1992
1991 *Djembéfola*, Laurent Chevallier, France, 1991
1990 *The Collector*, Erik Strömdahl, Sweden, 1989
1989 *The Power of Solovki*, Marina Goldovskaya, USSR, 1988
1988 *Hôtel Terminus: The Life and Times of Klaus Barbie*, Marcel Ophüls, France/United States, 1988

### Members of the Jury

2013 Jose Carlos Avellar (Brazil), Katerina Cizek (Canada), Nicole Guillemet (France), Chris McDonald (Canada), Jiska Rickels (The Netherlands)
2012 Susan Froemke (United States), Michael Glawogger (Austria), Maria Goos (The Netherlands), Jørgen Leth (Denmark), Kenneth Turan (United States)
2011 Moussa Sene Absa (Senegal), Sandy Lieberson (United States), Dennis Lim (United States), Laila Pakalniņa (Latvia), Suzanne Raes (The Netherlands)
2010 Lixin Fan (Canada), Orlando Bagwell (United States), Monique van de Ven (The Netherlands), Frederic Boyer (France), Vibeke Bryld (Denmark)
2009 Geoffrey Gilmore (United States), Anders Østergaard (Denmark), Jean-Marie Téno (Cameroon/France), Jenny Westergård (Finland), Willeke van Ammelrooy (The Netherlands)
2008 Christoph Jörg (Germany), Wouter Barendrecht (The Netherlands), Deepa Dhanraj (India), Bianca Stigter (The Netherlands), Sandra Ruch (United States)
2007 Diane Weyermann (United States), Jos Stelling (The Netherlands), Ilan de-Vries (Israel), Roberto Berliner (Brazil), Vidyarthy Chartterjee (India)
2006 Claire Aguilar (United States), Igor Blažević (Czech Republic), Jasmine Dellal (United Kingdom), Niek Koppen (The Netherlands), Gerald Peary (United States)
2005 Luke Holland (United Kingdom), Jehane Noujaim (United States), Leonard Retel Helmrich (The Netherlands), Carmen Cobos (The Netherlands), Tamara Trampe (Germany)
2004 John Anderson (United States), Karen Cooper (United States), Pieter van Huystee (The Netherlands), Pirjo Honkasalo (Finland), Yoav Shamir (Israel)
2003 Roberto Berliner (Brazil), Bob Connolly (Australia), Peter Mettler (Switzerland), Joyce Roodnat (The Netherlands), Monika Treut (Germany)
2002 Phie Ambo (Denmark), Maziar Bahari (Iran), Pieter van Huystee (The Netherlands), Dennis O'Rourke (Australia), Jonathan Stack (United States)
2001 Jane Balfour (United Kingdom), Amit Breuer (Israel), Peter Brosens (Belgium), Gert de Graaff (The Netherlands), Peter Wintonick (Canada)
2000 John Appel (The Netherlands), Les Blank (United States), Zita Carvalhosa (Brazil), Victor Kossakovsky (Russia), Rada Sesic (The Netherlands)
1999 Dariusz Jablonski (Poland), Mandy Jacobson (South Africa), Emiko Omori (United States), Pieter Verhoeff (The Netherlands), Paul Yule (United Kingdom)
1998 Erika de Hadeln (Germany), Ot Louw (The Netherlands), Tue Steen Müller (Denmark), Toni Venturi (Brazil), Diane Weyermann (United States)
1997 Arthur Dong (United States), Kerstin Hagrup (Denmark), Jørgen Leth (Denmark), Robby Müller (The Netherlands), Katsue Tomiyama (Japan)
1996 Nicholas Fraser (United Kingdom), Marina Goldovskaja (Russia/United States), Torben Skjodt Jensen (Denmark), Amir Labaki (Brazil), Anne Lordon (The Netherlands/France)
1995 Elaine Charnov (United States), Chris Haws (United Kingdom), Irina Knochenhauer (Russia/Germany), Jos de Putter (The Netherlands), Sibylle Schönemann (Germany)
1994 Erik Barnouw (United States), Andrzej Kolodinski (Poland), Sonja de Leeuw (The Netherlands), Norma Marcos (Palestine), Lionel N'Gakane (South Africa)
1993 Karl Gass (Germany), Heddy Honigmann (The Netherlands), Stephen Peet (United Kingdom) Dea Sudarman (Indonesia), William Uricchio (United States/The Netherlands)
1992 Santiago Alvarez (Cuba), Rinki Bhattacharya (India), Lise Roos (Denmark), Jos Stelling (The Netherlands), Ilan de-Vries (Israel)
1991 Nouchka van Brakel (The Netherlands), Rafi Bukaee (Israel), Marion Mitchell (France), Helke Misselwitz (Germany), Jerzy Toeplitz (Poland)
1990 Ireen van Ditshuyzen (The Netherlands), Chris Hegedus (United States), K. Michel (The Netherlands), Juris Podniek (Latvia), Mick Hart Williams (United Kingdom)
1989 Johan Anthierens (Belgium), Robert Daudelin (Canada), Richard Kaplan (United States), Ellen Waller (The Netherlands), Marceline Loridan (France)
1988 Judy Irola (United States), Hedda van Gennep (The Netherlands), Mark-Toomas Soosaar (Estonia), Jan de Vaal (The Netherlands), Frederick Wiseman (United States)

## IDFA Award for Best First Appearance

2013 *My Name Is Salt*, Farida Pacha, Switzerland/India, 2013
2012 *Soldier on the Roof*, Esther Hertog, The Netherlands, 2012
2011 *The Vanishing Spring Light*, Xun Yu, China/Canada, 2011
2010 *Kano: An American and His Harem*, Monster Jimenez, Philippines, 2010
2009 *Colony*, Ross McDonnell & Carter Gunn, Ireland/United States, 2009
2008 *Constantin and Elena*, Andrei Dascalescu, Romania, 2008
2007 *End of the Rainbow*, Robert Nugent, Australia/France, 2007
2006 *We Are Together (Thina simunye)*, Paul Taylor, United Kingdom, 2006
2005 *The Angelmakers*, Astrid Bussink, Hungary/The Netherlands/Scotland, 2005
2004 *The Bridge*, Ileana Stanculescu, Romania, 2004
2003 *My Flesh and Blood*, Jonathan Karsh, United States, 2003 & *The Very Best Day*, Pavel Medvedev, Russia, 2002
2002 *Barbeiros*, Mervi Junkkonen, Finland, 2001
2001 *Bitch*, Igor Voloshin, Russia, 2001
2000 *Hybrid*, Monteith McCollum, United States, 2000
1999 *Between 2 Worlds*, Bettina Haasen, Germany, 1999
1998 *Howling for God*, Dan Alexe, Belgium, 1998
1997 *Anthem, an American Road Story*, Shainee Gabel & Kristin Hahn, United States, 1997

### Members of the Jury

2013 Mark Adams (United Kingdom), Joslyn Barnes (United States), Michiel van Erp (The Netherlands), Hanka Kastelicová (Slovenia), Stephan Vanfleteren (Belgium)
2012 Maria Luz Climent (Spain), María Lourdes Cortés (Costa Rica), Renzo Martens (The Netherlands), Djo Tunda Wa Munga (Democratic Republic of the Congo), Sara Rüster (Sweden)
2011 Liang Bibo (China), Ollie Huddleston (United Kingdom), Monster Jimenez (The Phillipines), Margje de Koning (The Netherlands) en Basil Tsiokos (United States)
2010 Jawed Taiman (United Kingdom), Bill Nichols (United States), Outi Saarikoski-Schimberg (Finland), Walter Stokman (The Netherlands), Omar Amiralay (Syria)
2009 Cameron Bailey (Canada), Andrei Dascalescu (Romania), Joan Legalamitlwa (South Africa), Brian Winston (United Kingdom), Herman de Wit (The Netherlands)
2008 André Bennett (Canada), Diana Nenadi (Croatia), Marrie Bot (The Netherlands), Oscar Pérez (Spain), Sally Berger (United States)
2007 Jonathan Stack (United States), Jane Balfour (United Kingdom), Amir Labaki (Brazil), Arik Bernstein (Israel), Pieter van Lierop (The Netherlands)
2006 Astrid Bussink (The Netherlands), Doug Block (United States), Dimitri Eipides (Greece), Cecilia Lidin (Denmark), Andrei Plakhov (Ukraine)
2005 Asano Fuijko (Japan), Bert Hogenkamp (The Netherlands), Ulla Jacobsen (Denmark), Nenad Puhovski (Croatia) Ileana Stanculescu (Romania)
2004 Eugene Hernandez (United States), Ditsi Carolino (Philippines), Jean-Pierre Rehm (France), Nodu Murphy (South Africa), Ineke Smits (The Netherlands)
2003 Michel Euvrard (Canada), Leslie Felperin (United Kingdom), Flavia de la Fuente (Argentina), Annette Willis (Australia), Karin Wolfs (The Netherlands)
2002 Leo Bankersen (The Netherlands), Marina Drozdova (Russia), Mathias Heybrock (Germany), Peter Keough (United States), Jorge Yglesias (Cuba)
2001 Ronald Bergan (United Kingdom), Peter van Bueren (The Netherlands), Ingrid Dokka (Norway), Ludmila Hristova-Diakova (Bulgaria), Gustavo Noriega (Argentina)
2000 Göran Bjelkendal (Sweden), Caroline Buck (Germany), Koen van Daele (Slovenia), Nelson Hoineff (Brazil), Annelotte Verhaagen (The Netherlands)
1999 Victoria Belopolskia (Russia), Jos van der Burg (The Netherlands), Eva af Geijerstam (Sweden), Marc Glassman (Canada), Sasa Radojevic (Yugoslavia)
1998 Heikki Jokinen (Finland), Jeroen Lok (The Netherlands), Irit Shamgar (Israel), Carlos Alberto Mattos (Brazil), Alexander Yankiev (Bulgaria)
1997 Andrzej Kolodynski (Poland), Angela Baldassarre (Canada), Hans-Günter Dicks (Germany), Mieke Bernink (The Netherlands), Altaf Mazid (India)
1996 Eduardo Antin (Argentina), Huib Stam (The Netherlands), Espen Mineur Saetre (Norway), Peter Cargin (United Kingdom), Monica Haïm (Romania)

## NTR IDFA Award for Best Mid-Length Documentary

2013 *Pussy Versus Putin*, Gogol's Wives, Russia, 2013
2012 *Red Wedding*, Lida Chan & Guillaume Suon, Cambodia/France, 2012
2011 *Montenegro*, Jorge Gaggero, Argentina, 2011
2010 *People I Could Have Been and Maybe Am*, Boris Gerrets, The Netherlands, 2010
2009 *Iron Crows*, Bong-Nam Park, South Korea, 2009
2008 *Boris Ryzhy*, Aliona van der Horst, The Netherlands, 2008
2007 *To See if I'm Smiling*, Tamar Yarom, Israel, 2007
2006 *Enemies of Happiness*, Eva Mulvad, Denmark, 2006
2005 *Before Flying Back to the Earth*, Arûnas Matelis, Lithuania/Germany, 2005
2004 *Georgi and the Butterflies*, Andrey Paounov, Bulgaria, 2004
2003 *Surplus – Terrorized into Being Consumers*, Erik Gandini, Sweden, 2003
2002 *Interesting Times – The Secret of My Success*, Jinchuan Duan, China, 2002
2001 *Haj-Abbas' Wives*, Mohsen Abdolvahab, Iran, 2001
2000 *Jung (War) in the Land of the Mujaheddin*, Fabrizio Lazzaretti & Alberto Vendemmiati, Afghanistan/Italy, 2000
1999 *Kids from the Coal Land – A Lettre to Henri Storck*, Patric Jean, Belgium, 1999
1998 *Hephzibah*, Curtis Levy, Australia, 1998
1997 *Gigi, Monica... & Bianca*, Yasmina Abdellaoui & Benoît Dervaux, Belgium, 1996
1996 *Mr. Behrmann – Life Dream Death*, Andreas Voigt, Germany, 1995
1995 *6 Open, 21 Closed*, Amit Goren, Israel, 1994

## Special Jury Award

2008 *Lady Kul el Arab*, Ibtisam Mara'ana, Israel, 2008

## IDFA Award for Best Short Documentary

2009 *Six Weeks*, Marcin Janos Krawczyk, Polen, 2009
2008 *Slaves – An Animated Documentary*, Hanna Heilborn & David Aronowitsch, Sweden/Norway/Denmark, 2008
2007 *The Tailor*, Oscar Pérez, Spain, 2007
2006 *My Eyes*, Erlend E. Mo, Denmark, 2006
2005 *Butterfly Man*, Samantha Rebillet, Australia, 2004

### Members of the Jury

2013 Keiko Bang (Singapore), Lejla Dedic (Bosnia and Herzegovina), Veton Nurkollari (Kosovo), Marco Spagnoli (Italy), Meral Uslu (The Netherlands)
2012 Nicolas Entel (Argentina), Peter Friedman (United States), Hedda van Gennep (The Netherlands), Samira Makhmalbaf (Iran), Farah Nayeri (Iran)
2011 David Fisher (Israel), Boris Gerrets (The Netherlands), Maris Ramos (The Netherlands), Miranda Siegel (United States), Ben Tsiang (China)
2010 Bong-Nam Park (South Korea), Greg Sanderson (United Kingdom), Jennifer Fox (United States), Henk Camping (The Netherlands), Ilana Tsur (Israel)
2009 Lorenzo Hendel (Italy), Ibtisam Mara'ana (Israel), Zola Maseko (Mozambique), Jennifer Merin (United States), Mercedes Stalenhoef (The Netherlands)
2008 Nishtha Jain (India), Rik Stallaerts (Belgium), Jeanne Wikler (United States), Thomas White (United States), Jess Search (United Kingdom)
2007 Cees van Ede (The Netherlands), Kerstin Hagrup (Sweden) , Rudy Buttignol (Italy), Anna Glogowski (Brazil), Goran Radovanovic (Serbia)
2006 Heather Croall (Australia), Arunas Matelis (Lithuania), Mercedes Moncada Rodriguez (Nicaragua), Tomohide Terai (Japan), Silvia Hallensleben (Germany)
2005 Bert Janssens (The Netherlands), Marie Nathanson (Canada), Cyril Neyrat (France), Andrey Paounov (Bulgaria), Vera Vlajic (Serbia)
2004 Erik Gandini (Sweden), Wessel van de Hammen (The Netherlands), Irina Kanousheva (Bulgaria), Björn Koll (Germany), André Pâquet (Canada)
2003 Rudy Buttignol (Canada), Peter Forgacs (Hungary), Carel Kuyl (The Netherlands), Luciano Rignolini (France), Jay Rosenblatt (United States)

2002 Fransico Cesar-Filho (Brazil), Anna Glogowski (Brazil), Aliona van de Horst (The Netherlands), Catherine Olsen (Canada), Eila Werning (Finland)
2001 Julie Anderson (United States), John Hughes (Australia), Noshka van der Lely (The Netherlands), Marguerite Seguy (France), Juan Fransisco Urrusti (Mexico)
2000 Willemien van Aalst (The Netherlands), Madeleine Avramoussis (France), Thomas Balmès (France), Patric Jean (Belgium), Iikka Vehkalahti (Finland)
1999 Catherine le Clef (Belgium), Werner Dütch (Germany), Cees van Ede (The Netherlands), Sigve Endresen (Norway), Paul Pauwels (Belgium)
1998 Cees van Ede (The Netherlands), Jeremy Gibson (United Kingdom), Peter Friedman (France), Karolina Lidin (Denmark), Kim Longinotto (United Kingdom)
1997 Cees van Ede (The Netherlands), Hans Beerekamp (The Netherlands), Chris Haws (United Kingdom), Mette Hoffman Meyer (Denmark), Andreas Voigt (Germany)
1996 Cees van Ede (The Netherlands), Hans Beerekamp (The Netherlands), Carel Kuyl (The Netherlands)
1995 Cees van Ede (The Netherlands), Hans Beerekamp (The Netherlands), Carel Kuyl (The Netherlands), Andree van Es (The Netherlands), Jeanne Wikler (The Netherlands/United States)

## Beeld en Geluid IDFA Award for Best Dutch Documentary

2013 *Awake in a Bad Dream*, Petra Lataster-Czisch and Peter Lataster, The Netherlands, 2013
2012 *Soldier on the Roof*, Esther Hertog, The Netherlands, 2012
2011 *900 Days*, Jessica Gorter, 2011
2010 *Position Among the Stars*, Leonard Retel Helmrich, The Netherlands, 2010
2009 *The Player*, John Appel, The Netherlands, 2009

### Members of the Jury

2013 Francine Brücher (Germany), Edward Delos Santos Cabagnot (The Philippines), Sonja Henrici (Scotland), Esther Hertog (The Netherlands), Brian Hill (United Kingdom)
2012 Thierry Detaille (Belgium), Jessica Gorter (The Netherlands), Alex Lee (New Zealand), Tobias Müller (Germany), Pascale Ramonda (Portugal)
2011 Luciano Barisone (Italy), Hans Robert Eisenhauer (Germany), Aliona van der Horst (The Netherlands), Anne Marie Kürstein (Denmark) en Orwa Nyrabia (Syria)
2010 Daniela Michel (Mexico), Alissa Simon (United States), Pieter Verhoeff (The Netherlands)
2009 Sean Farnel (Canada), Sandra den Hamer (The Netherlands), Leena Pasanen (Finland)

## IDFA DocLab Award for Digital Storytelling

2013 *I Love Your Work*, Jonathan Harris, United States, 2013
2012 *Alma, a Tale of Violence*, Miquel Dewever-Plana & Isabelle Fougère, France
2011 *Insitu*, Antoine Viviani, France, 2011
2010 *HIGHRISE/Out My Window*, Katerina Cizek, Canada, 2010

### Members of the Jury

2013 Jason Brush (United States), John MacFarlane (Australia), Kira Pollack (United States)
2012 Elisabeth Holm (United States), Bjarke Myrthu (Denmark), William Uricchio (United States)
2011 Ingrid Kopp (United Kingdom), Martijn de Waal (The Netherlands) en Rob McLaughlin (Canada)
2010 Alexandre Brachet (France), Antoinette Hoes (The Netherlands), Zach Wise (United States)

## IDFA Award for Best Student Documentary

2013 *Final Destination*, Ricardas Marcinkus, Lithuania, 2013
2012 *Pablo's Winter*, Chico Pereira, Scotland/Spain, 2012
2011 *The Betrayal*, Karen Winther, United Kingdom/Norway, 2011
2010 *What's in a Name*, Eva Küpper, Belgium, 2010
2009 *Redemption*, Sabrina Wulff, Germany, 2009
2008 *Shakespeare and Victor Hugo's Intimacies*, Yulene Olaizola, Mexico, 2008
2007 *Paradise – Three Journeys in This World*, Elina Hirvonen, Finland, 2007

### Members of the Jury

2013 Hussain Currimbhoy (Australia), Peter Lataster (The Netherlands), Mon Mon Myat (Myanmar)
2012 Arto Halonen (Finland), Vanja Kaludjercic (Croatia), Herman de Wit (The Netherlands) 2011 Stella Bruzzi (Italy), Eva Küpper (Belgium), Willem-Jan Otten (The Netherlands).
2010 Sabrina Wulff (Germany), Jelle van Doornik (The Netherlands), Andreas Koefoed (Denmark)
2009 Matthijs Wouter Knol (The Netherlands), Yulene Olaizola (Mexico), Jonathan Stack (United States)
2008 Ellen Kuras (United States), Nenad Puhovski (Croatia), Elina Hirvonen (Finland)
2007 Heddy Honigmann (The Netherlands), Ot Louw (The Netherlands), Helena Zajícová (Czech Republic)

## IDFA DOC U Award

2013 *#chicagoGirl – The Social Network Takes on a Dictator*, Joe Piscatella, United States/Syria, 2013
2012 *Little World*, Marcel Barrena, Spain, 2012
2011 *The Last Days of Winter*, Mehrdad Oskouei, Germany/Austria, 2011
2010 *Autumn Gold*, Jan Tenhaven, Germany/Austria, 2010
2009 *The Yes Men Fix the World*, Andy Bichlbaum & Mike Bonanno, France/United States, 2009
2008 *Kassim the Dream*, Kief Davidson, United States/Germany, 2008
2007 *Planet B-Boy*, Benson Lee, United States, 2007
2006 *A Lesson of Belarussian*, Miroslaw Dembinski, Poland, 2006
2005 *Shadya*, Roy Westler, Israel, 2005
2004 *Nabila*, Håkan Berthas, Sweden, 2003

## IDFA Audience Award

2013 *Twin Sisters*, Mona Friis Bertheussen, Norway, 2013
2012 *Searching for Sugar Man*, Malik Bendjelloul, Sweden/United Kingdom, 2012
2011 *5 Broken Cameras*, Emad Burnat & Guy Davidi, Palestine/Israel/Netherlands/France, 2011
2010 *Waste Land*, Lucy Walker, United Kingdom/Brazil, 2010
2009 *The Cove*, Louie Psihoyos, United States, 2009
2008 *RiP – A Remix Manifesto*, Brett Gaylor, Canada, 2008
2007 *To See If I'm Smiling*, Tamar Yarom, Israel, 2007
2006 *We Are Together (Thina simunye)*, Paul Taylor, United Kingdom, 2006
2005 *Sisters in Law*, Kim Longinotto & Florence Ayisi, United Kingdom, 2005
2004 *The Yes Men*, Dan Ollman, Sarah Price & Chris Smith, United States, 2003
2003 *My Flesh and Blood*, Jonathan Karsh, United States, 2003
2002 *Bowling for Columbine*, Michael Moore, United States, 2002
2001 *Offspring*, Barry Stevens, Canada, 2001
2000 *Desi*, Maria Ramos, The Netherlands, 2000
1999 *Crazy*, Heddy Honigmann, The Netherlands, 1999
1998 *Two Dads*, Ko van Reenen, The Netherlands, 1998
1997 *Vision Man*, William Long, Sweden, 1997
1996 *Blue Eyed*, Bertram Verhaag, Germany, 1996
1995 *Anne Frank Remembered*, Jon Blair, United Kingdom, 1995
1994 *Choice and Destiny*, Tsipi Reibenbach, Israel, 1993
1993 *The Belovs*, Victor Kossakovsky, Russia, 1993
1992 *Black Harvest*, Robin Anderson & Bob Connolly, Australia, 1992
1991 *Djembéfola*, Laurent Chevallier, France, 1991
1990 *In Memory of the Day Passed By*, Sharunas Bartas, USSR, 1989
1989 *Skierskala*, Ivars Seleckis, Latvia, 1988
1988 *The Last Judgement*, Herz Frank, Lithuania/USSR, 1987

## IDFA Melkweg Music Documentary Audience Award

2013 *Twenty Feet from Stardom*, Morgan Neville, United States, 2013

## Living Legend Award

2013 Heddy Honigmann
2009 Frederick Wiseman

## Mediafonds Documentary Award

2013 *Girls Boys & Me*, Xander de Boer
2012 *Wij zijn 18*, Tomas Kaan
2011 *Waterlijken*, Nelleke Koop
2010 *C.K.*, Barbara Visser
2009 *De dertiende man*, Martijn Blekendaal
2008 *Monsters onder het bed*, Sarah Mathilde Domogala
2007 *Zintuigen, deuren naar de ziel*, Elizabeth Rocha Salgado
2006 *Eeuwige moes*, Catherine van Kampen
2005 *De grote schaduw van Stampersgat*, Patrick Bus
2004 *Sannes droom*, Frodo Terpstra
2003 *Tsjechisch kerstfeest*, Simonka de Jong
2002 *Lagonda*, Robin van Erven Dorens
2001 *Corsokoorts*, Dorien Janssen
2000 *Wheels of Fortune*, Wilco Bello
1999 *De mentale kwestie*, Lies Niezen

## Mediafonds Kids & Docs Award

2013 *A Home for Lydia*, Eline Helena Schellekens
2012 *Sounds for Mazin*, Ingrid Kamerling

## IDFA Melkweg Award for Best Music Documentary

2012 *Searching for Sugar Man*, Malik Bendjelloul, Sweden/United Kingdom, 2012
2011 *Last Days Here*, Don Argott & Demian Fenton, United States, 2011

### Members of the Jury

2012 Kaleem Aftab (United Kingdom), Jeroen Berkvens (The Netherlands), Safinez Bousbia (Algeria), Erik Gandini (Sweden), Ondi Timoner (United States)
2011 Miriam Leah Brenner (The Netherlands), Lotje IJzermans (The Netherlands), Rodrigo Letier (Brazil), James Mottram (United Kingdom), Zjakki Willems (Belgium)

## IDFA Award for Best Green Screen Documentary

2011 *Bitter Seeds*, Micha X. Peled, United States/India, 2011
2010 *Into Eternity*, Michael Madsen, Denmark/Sweden/Finland, 2010

## Honourable Mention

2010 *The Pipe*, Risteard Ó Domhnaill, Ireland, 2010

### Members of the Jury

2011 Joe Berlinger (United States), Cath Le Couteur (Australia), Michael Madsen (Denmark), Juan Carlos Rulfo (Mexico) en Maartje Somers The Netherlands)
2010 Appy Sluijs (The Netherlands), Nikolaus Geyrhalter (Austria), Nino Kirtadze (France)

## Zapper Award

1996 *Love Beyond Boundaries – Made in Japan*, Puck de Leeuw, The Netherlands, 1996
1995 *My Vote Is My Secret – Chroniques Sud-Africaines 1994*, Julie Henderson, Thulani Mokoena & Donne Rundle, France, 1994
1994 *Death of a Nation – The Timor Conspiracy*, David Munro, United Kingdom, 1994

# Index | Addresses

**100% Halal**
Herenmarkt 10
1013 ED Amsterdam
The Netherlands
+31 20 6391402
contact@100procenthalal.nl
www.100procenthalal.nl

**13th Gen**
673 Oak Street #1
94117 San Francisco
USA
+1 415 3700434
marcsmolowitz@gmail.com

**4th Row Films**
27 West 20th Street
10019 New York
USA
+1 212 9740082
info@4throwfilms.com
www.4throwfilms.com

**Aalto University**
P.O. Box 11000
76 Aalto
Finland
+35 850 5112195
reception@aaltouniversity.fi
www.aalto.fi/en/

**ABC Theatrical Distribution – Cinemien**
Amsteldijk 10
1074 HP Amsterdam
The Netherlands
+31 20 5776010
info@cinemien.nl
www.cinemien.nl

**Absolute Clay Productions, LLC**
979 Utica Circle
80304 Boulder
USA
info@clayfilms.com

**Acanto Films**
Vallarta 29
4020 Mexico City
Mexico
+ 52 55 55548206
indira.cato@gmail.com

**Accent Films International Ltd.**
Rue de la Gare 46
1820 Montreux
Switzerland
+41 21 9639300
info@accent-films.com
www.accent-films.com

**Adam Kahan**
194 18th street
11215 Brooklyn
USA
+1 347 6782274
info@rahsaanfilm.com

**Adelante films**
5 rue Marx Dormoy
75018 Paris
France
+33 1 44695945
anremi79@hotmail.com

**A-Film**
Meeuwenlaan 98-100
1021 JL Amsterdam
The Netherlands
+31 20 3445144
info@a-film.nl
www.a-film.nl

**Agencia Observatorio**
Estrada do Layer 440, Cotia
06700-000 São Paulo
Brazil
+55 11 46124886
marcelomasagao@uol.com.br
www.uol.com.br/cemiterio

**Agosto**
Alava 140 Sobreatico
8018 Barcelona
Spain
+34 902 325535
montilla@agosto.tv
www.agosto.tv

**Akorn Entertainment, LLC**
305 W 4th Street
92701 Santa Ana
USA
+1 714 2850700
info@akorn.tv
akorn.tv

**Alice Films**
108, Rue de Bac
75007 Paris
France
+33 1 45499676
contact@ofmenandwar.com
www.alice-films.com

**A-List Films**
Friedberger Landstrasse 8
60316 Frankfurt
Germany
+49 69 67700509
contact@a-list-films.com
www.a-list-films.com

**Anastasia Kirillova**
Bovägen 4
18143 Lidingö
Sweden
46705480595
anastasia@bonnieparker.tv
www.bonnieparker.tv

**Andrew Banks**
505 8th Ave #2100
10018 New York
USA
+1 347 2040457
mark@skylab5.com

**Andrew Horn Filmproduktion**
Marienburger Str. 28
10405 Berlin
Germany
+49 30 4419233
ahorn101@gmail.com

**Angel TV**
1 Garrick Road
NW9 6AA London
England
+44 208 7328853
sally@angeltv.co.uk
www.angeltv.co.uk

**Annet Gelink Gallery**
Laurierstraat 187 – 189
1016 PL Amsterdam
The Netherlands
+31 20 3302066
info@annetgelink.com
www.annetgelink.com

**Apertura Films**
69 Street, House 10201
Panama City
Panama
+507 2 647530
abner@aperturafilms.com
www.aperturafilms.com

**VOF Appel & Honigmann**
Sarphatipark 130hs
1073 EE Amsterdam
The Netherlands
+31 20 6790352
john.appel@planet.nl

**Argos**
Werfstraat 13
1000 Brussel
Belgium
+32 2 2290003
info@argosarts.org
www.argosarts.org

**Ariel Film Production**
Amstel 226-III
1017 AJ Amsterdam
The Netherlands
+31 20 6388199

**Aristoteles Workshop Association**
44 Nicolae Balcescu street
140005 Bucharest
Romania
+40 723 124329
dan@aworkshop.org
www.aworkshop.org

**ARRI Worldsales**
Türkenstraße 89
80799 München
Germany
+49 89 38091288
worldsales@arri.de
www.arriworldsales.de

**Arsenal Distribution**
Potsdamer Straße 2
10785 Berlin
Germany
+49 30 26955100
mail@arsenal-berlin.de
www.arsenal-berlin.de

**Art Doc**
Macedonski 8
10591 Bucharest
Romania
+40 21 2115756
ile-stancu@gmx.de

**Associate Directors**
Helmstraat 139A
2140 Antwerp
Belgium
+32 23 66663
info@adirector.be
www.adirector.eu

**l'atelier documentaire**
75 rue Camille Sauvageau
33800 Bordeaux
France
+33 9 51352808
atelierdocumentaire@yahoo.fr
www.atelier-documentaire.fr

**Atmo Rights AB**
Götgaten 9
116 46 Stockholm
Sweden
+46 8 4622690
info@atmo.se
www.atmo.se

**Audax Films**
100 Wilshire Boulevard
90401 Santa Monica, CA
USA
+1 310 8703771
info@audaxfilms.com
www.audaxfilms.com

**Autlook Filmsales**
Spittelberggasse 3/14
1070 Vienna
Austria
+43 720 346934
welcome@autlookfilms.com
www.autlookfilms.com

**Aviator Production**
Akademika Koroleva 21
127427 Moscow
Russia
+7 499 2717801
sorbelyan@gmail.com

**Baabeli Ky**
Pohjoisranta 8B 27
170 Helsinki
Finland
+358 40 8334716
honkasa2@gmail.com

**BALDR Film**
Oudezijds Achterburgwal 77
1012 DC Amsterdam
The Netherlands
+31 20 3032670
info@baldrfilm.nl
www.baldrfilm.nl

**Bananaz**
Rokin 69
1012 KL Amsterdam
The Netherlands
+31 6 44042556
info@bnnz.nl
www.bnnz.nl

**Baraka Productions**
68 Jay street, suite 308
11201 New York
USA
+1 718 2548029
info@barakaproductions.com
www.barakaproductions.com

**BerghausWobke Filmproduktion**
Beethovenplatz 2
80336 München
Germany
+49 89 59947780
info@berghauswoebke-film.de

**Big Mouth Productions**
68 Jay Street
11201 New York
USA
+1 646 4568545
info@bigmouthproductions.com
www.big-mouth-productions.com

**Big World Cinema**
P. O. Box 2228
8000 Cape Town
South Africa
+27 21 4615962
info@bigworld.co.za
www.bigworldcinema.com

**bigBonsai Produces**
Av. Das Corujas, 546
05442-050 São Paulo
Brazil
+55 11 30315850
bigbonsai@bigbonsai.com.br
www.bigbonsai.com.br

**Bigert & Bergstrom**
Västmannagatan 73
113 26 Stockholm
Sweden
+46 70 8578652
post@bigertbergstrom.com
www.bigertbergstrom.com

**Bonne Pioche Television**
188, rue de la Roquette
75011 Paris
France
+33 1 49294600
bonnepioche@bonnepioche.fr

**Box Productions**
Rue de la Savonnerie 4
1020 Renens
Switzerland
+41 21 31264 11
info@boxproductions.ch
www.boxproductions.ch

**C Major Entertainment GmbH**
Kaiserdamm 31
14057 Berlin
Germany
+49 30 30306464
info@cmajor-entertainment.com
www.cmajor-entertainment.com

**Cabin Creek Films**
155 6th Avenue, 10th Floor
10013 New York
USA
+1 212 3432545
cabincreekfilms@aol.com
www.cabincreekfilms.com

**Campfilm Production**
Károly krt. 3/C
1075 Budapest
Hungary
+36 20 2602606
office@campfilm.eu
www.campfilm.eu

**Cargo Film & Releasing**
611 Broadway, #630
10012 New York
USA
+1 212 9958139
contact@cargofilm-releasing.com
www.cargofilm-releasing.com

**carlier | gebauer**
Markgrafenstraße 67
10969 Berlin
Germany
+49 30 24008630
mail@carliergebauer.com
www.carliergebauer.com

**CaSk Films**
Skalitzer Strasse 78
10997 Berlin
Germany
info@caskfilms.com
www.caskfilms.com

**CAT&Docs**
18, Rue Quincampoix
75004 Paris
France
+33 1 44617748
info@catndocs.com
www.catndocs.com

**Catalyst Films**
PO Box 1510
10276 New York
USA
+27 11 4872171
info@catalyst-films.com
www.catalyst-films.com

**Centro de Capacitacion Cinematografica (C.C.C.)**
Calzada de Tlalpan 1670, Col. Country Club
4220 Mexico City
Mexico
+52 55 54204490
mariana@elccc.com.mx
www.elccc.com.mx

**Cerutti Film**
Wikkelaan 10
2116 TB Bentveld
The Netherlands
+31 6 50208648
willemijncerutti@gmail.com

**Chasing the Flame, LLC**
9905 Jefferson Blvd.
90232 Culver City
USA
+1 310 3158700
info@mottofilms.com
www.sergiothemovie.com

**Cine Tamaris**
88, rue Daguerre
75014 Paris
France
+33 1 43226600
cine-tamaris@wanadoo.fr
www.cine-tamaris.com

**Cineart Nederland BV**
Herengracht 328-III
1016 CE Amsterdam
The Netherlands
+31 20 5308848
info@cineart.nl
www.cineart.nl

**Cinema Delicatessen**
Arie Biemondstraat 111
1054 PD Amsterdam
The Netherlands
+31 20 4207123
info@cinemadelicatessen.nl
www.cinemadelicatessen.nl

**Cinématheque Afrique de Institut Français**
8-14 rue du Capitaine Scott
75015 Paris
France
+33 1 53698327
www.institutfrancais.com

**Cinematheque Francaise**
51 rue de Bercy
75012 Paris
France
+33 1 71193393
e.cauquy@cinematheque.fr
www.cinematheque.fr

**Cinephil**
18 Levontin Street
65112 Tel Aviv
Israel
+972 3 5664129
info@cinephil.co.il
www.cinephil.co.il

**Clin d'Oeil Films**
Groenejagersveld 65
1000 Brussels
Belgium
+32 484 974442
info@clindoeilfilms.be
www.clindoeilfilms.be

**Cobos Films**
Nicolaas Witsenkade 18
1017 ZS Amsterdam
The Netherlands
+31 20 3203368
info@cobosfilms.nl
www.cobosfilms.nl

**Coccinelle Film Placement**
Via Della Cisterna
153 Roma
Italy
+39 33 88158862
fbreccia@coccinellefilm.com

**Column Film**
Sarphatikade 13
1017 WV Amsterdam
The Netherlands
+31 20 5722700
info@columnfilm.com
www.columnfilm.com

**Conijn Film**
Blokmakerstraat 22
1013DH Amsterdam
The Netherlands
+31 6 41235289
wout@conijnfilm.com
www.conijnfilm.com

**Contact Film Cinematheek**
Postbus 3100
6802 DC Arnhem
The Netherlands
+31 26 4434949
info@contactfilm.nl
www.contactfilm.nl

**Copenhagen Bombay**
Refshalevej 147
1432 Copenhagen
Denmark
+45 72 420800
info@copenhagenbombay.com
www.copenhagenbombay.com

**The Coproduction Office**
Mommsenstrasse 27
10629 Berlin
Germany
+49 30 32777878
festivals@coproductionoffice.eu
www.coproductionoffice.eu

**Crossover Labs**
15 Paternoster Row
S1 2BX Sheffield
England
+44 114 2765141
info@xolabs.co.uk
www.xolabs.co.uk

**DadaGirl Films**
511 S. Woodland St.
92869 Orange
USA
+92 321 2082861
ndadabhoy@gmail.com
www.dadagirlfilms.com

**Danish Documentary**
Kvæsthusgade 5c, 1. sal
1251 Copenhagen K
Denmark
+45 26 162535
info@danishdocumentary.com
www.danishdocumentary.com

**Danish Film Institute**
Gothersgade 55
1123 Copenhagen
Denmark
+45 33 743400
dfi@dfi.dk
www.dfi.dk

**Darya Averchenko**
Vyshnyakivska 17/87
2140 Kyiv
Ukraine
daverchenko@gmail.com

**Deblokada**
Kranjceviceva 43
71000 Sarajevo
Bosna-Herzegovina
+387 33 668559
deblok@bih.net.ba

**Decia Films**
37 Rue De Charonne
75011 Paris
France
+33 1 47000338
david@deciafilms.com

**Deckert Distribution GmbH**
Marienplatz 1
4103 Leipzig
Germany
+49 341 2156638
info@deckert-distribution.com
www.deckert-distribution.com

**Deep inc.**
585 Bloor Street West, Suite 200
M6G 1K5 Toronto
Canada
+1 416 7030001
thomas@deep-inc.com
www.deep-inc.com

**DEFC – Documentary and Experimental Film Center**
No.15, Ghandi sq, Shariati ave
15569 Tehran
Iran
+98 21 88511326
int@defc.ir
www.defc.ir

**Dennis Alink**
Zuiderzeeweg
1095 KJ Amsterdam
The Netherlands
+31 6 42957000
dennisalink@hotmail.com

**DIEPTESCHERPTE**
WG Plein 259
1054 SE Amsterdam
The Netherlands
+31 20 6124478
wink@deepfocus.nl

**Dinky Pictures**
P.O. Box 56
90272 Pacific Palisades
USA
+1 310 4038497
richhillfilm@gmail.com
www.dinkypictures.com

**Doc & Film International**
13 rue du Portefoin
75003 Paris
France
+33 1 42775687
doc@docandfilm.com
www.docandfilm.com

**DocLab srl**
Via della Giuliana 66
195 Rome
Italy
+39 06 37518267
www.doclab.it

**DocNomads**
Vas u. 2/c
1088 Budapest
Hungary
+36 1 318 8111
nayeem.mahbub@gmail.com
www.docnomads.eu

**Docudays UA Int. Documentary FF**
Khreshatik str. 22
1001 Kyiv
Ukraine
+38 067 240 21 39
yulia.serdyukova@gmail.com
www.docudays.org.ua

**Documentaire sur Grand Ecran**
52 Av. de Flandre
75019 Paris
France
+33 1 40380400
info@documentairesurgrandecran.fr

**Documentary Channel Of SMG**
298 Weihai Road
200041 Shanghai
China
+86 21 62565899
gking_doc@yahoo.com.cn

**Dogwoof**
19–23 Ironmonger Row
EC1V 3QN London
England
+44 207 2536244
info@dogwoof.com
www.dogwoof.com

**DR International Sales**
Emil Holms Kanal 20
999 Copenhagen
Denmark
+45 35 203040
drsales@dr.dk
www.drsales.dk

**ECAL – Ecole cantonale d'art de Lausanne**
5 Avenue du Temple,
Renens VD
1020 Lausanne
Switzerland
+41 21 3169933
ecal@ecal.ch
www.ecal.ch

**Een van de jongens**
De Kempenaerstraat 11B
1051CJ Amsterdam
The Netherlands
+31 20 8943628
jongens@eenvandejongens.nl
www.eenvandejongens.nl

**EIKON Media GmbH**
Bergmannstraße 102
10961 Berlin
Germany
+49 30 6953720
info@eikon-film.de
www.eikon-film.de

**Elefant Films**
10, rue Jean-Jaquet
1201 Geneva
Switzerland
+41 22 3016500
info@elefantfilms.ch
www.elefantfilms.ch

**E-Motion Films**
Via Gratello 18
6616 Losone
Switzerland
+41 79 6407205
e-motionfilms@bluewin.ch

**Endemika Films**
II N 171 Ter Ab Analamahitsy
101 Antananarivo
Madagascar
+261 32 2798808
endemikafilms@gmail.com

**Endorfilm**
Prímetická 4
140 00 Parha
Czech Republic
+420 241 730780
endorfilm@endorfilm.cz
www.endorfilm.cz

**EO**
Postbus 21000
1202 BA Hilversum
The Netherlands
+31 35 6474747
eo@eo.nl
www.eo.nl

**Escuela Internacional de Cine y Television EICTV**
Finca S.Tranquilino
Ap. Aéreo 40/41
San Antonio de los Baños
Havana
Cuba
+53 47 383152
promocioninternacional@eictv.org.cu
www.eictv.org

**EYE Film Instituut Nederland**
IJpromenade 1
1031 KT Amsterdam
The Netherlands
+31 20 5891400
info@eyefilm.nl
www.eyefilm.nl

**The Factory**
38, Rue des Martyrs
75009 Paris
France
+33 1 55312721
thefact@club-internet.fr

**Faites un Voeu**
14 rue de Mutzig
67100 Strasbourg
France
+33 9 54325142
catherine.simeon@faitesunvoeu.fr
www.faitesunvoeu.fr

**De Familie Film & TV**
Schollenbrugstraat 4 huis
1091 EX Amsterdam
The Netherlands
+31 20 6633303
info@defamilie.net
www.defamilie.net

**Fastnet Films**
20 Herbert Place
2 Dublin
Ireland
+353 1 6394000
enquiries@fastnetfilms.com
www.fastnetfilms.com

**Felix & Paul Studios**
350, Le Moyne Street, suite 100
H2Y 1Y3 Montreal
Canada
+1 514 5760153
everyone@felixandpaul.com
www.felixandpaul.com

**Felt Soul Media**
1283 Osceola St
Denver
USA
+1 970 3093502
travisrummel@gmail.com
www.feltsoulmedia.com

**Film & Music Entertainment Ltd.**
25 Noel Street
W1F8GX London
England
+44 20 74347155
sam.taylor@fame.uk.com

**The Film Collaborative**
3405 Cazador Street
90065 Los Angeles
USA
+1 323 2078321
contactus@thefilmcollaborative.org
www.thefilmcollaborative.org

**Film and Tell**
Liljeholmsbron 6-8
117 39 Stockholm
Sweden
+46 8 55803830
info@filmandtell.com
www.filmandtell.com

**Film Factory Entertainment**
Lincoln 11
8006 Barcelona
Spain
+34 933 684608
assistance@filmfactory.es

**The Film Sales Company**
165 Madison Avenue, Suite 601
10016 New York
USA
+1 212 4815020
contact@filmsalescorp.com
www.filmsalescorp.com

**Filmakademie Baden-Wurttemberg**
Akademiehof 10
71638 Ludwigsburg
Germany
+49 714 19690
info@filmakademie.de
www.filmakademie.de

**Filmallee**
Bavariaplatz 7
82031 Grünwald
Germany
+49 89 64981116
info@filmallee.com

**Filmivabrik ou**
Kunderi 8a
10121 Tallinn
Estland
+372 51 63641
filmivabrik@filmivabrik.ee

**Filmperspektive GmbH**
Sickstraße 36
70190 Stuttgart
Germany
+49 707 1368163
marcus.vetter@t-online.de
www.filmperspektive.de

**Films Boutique**
Köpenicker Straße 184
10997 Berlin
Germany
+49 30 69537850
info@filmsboutique.com
www.filmsboutique.com

**Les Films de la Pleiade**
3, rue Hautefeuille
75006 Paris
France
+33 1 40469798
filmsdujeudi@filmsdujeudi.com
www.filmsdujeudi.com

**Les Films de L'Avalee**
15, rue Jean Renaud
21000 Dijon
France
+33 9 54325142
lesfilmsdelavalee@free.fr

**Les Films du Jeudi**
3, rue de Hautefeuille
75006 Paris
France
+33 1 40469798
filmsdujeudi@filmsdujeudi.com
www.filmsdujeudi.com

**Les Films Grain de Sable**
206, rue de Charenton
75012 Paris
France
+33 1 43441672
gds@films-graindesable.com
www.films-graindesable.com

**Films Transit International Inc**
21 Place Epernay
J6Z 4K9 Lorraine, Québec
Canada
+1 514 8443358
info@filmstransit.com
www.filmstransit.com

**FilmSixteen**
437-439 Acharnon St.
11143 Athens
Greece
+30 210 2585535
kalambakas@gmail.com

**Filmtank**
Lippmannstrasse 53
22769 Hamburg
Germany
+49 40 4318610
filmtank@filmtank.de
www.filmtank.de

**Final Cut for Real**
Forbindelsesvej 7
2100 Copenhagen
Denmark
+45 3543 6043
monica@final-cut.dk
www.final-cut.dk

**Finnish Film Foundation**
Kanavakatu 12
160 Helsinki
Finland
+358 9 6220300
ses@ses.fi
www.ses.fi

**Fireworx Media**
Pvt Bag X9, Box 218, Melville
2109 Johannesburg
South Africa
+27 11 4034934
neil@fireworxmedia.co.za
www.fireworxmedia.co.za

**Firouzeh Khosrovani**
Africa Blvd., Tandis St. N.6,
Apt.18
1915613643 Tehran
Iran
+98 21 22050729
fkhosrovani@gmail.com

**First Floor Productions**
Pursimiehenkatu 8
150 Helsinki
Finland
+358 50 3822024
firstfloor@firstfloor.fi
www.firstfloor.fi

**Flimmer Film AS**
Georgernes Verft 12
5011 Bergen
Norway
+47 9916 9323
jonathan@flimmerfilm.no
www.flimmerfilm.no

**Flying Moon Filmproduktion**
Seestrasse 96
13353 Berlin
Germany
+49 30 32297180
info@flyingmoon.com
www.flyingmoon.com

**Freehand Productions**
43-53 Bridge Road
2048 Stanmore NSW
Australia
+61 2 85145400
info@freehandtv.com.au
www.freehandtv.com

**French Lab Agency**
7 Passage Gustave Lepeu
75011 Parijs
France
+33 1 73717761
contact@frenchlabagency.com
www.frenchlabagency.com

**Freunde der Deutsche Kinemathek**
Potsdamer Str. 2
10785 Berlin
Germany
+49 30 26955150
fdk@fdk-berlin.de
www.fdk-berlin.de

**Fridthjof Film**
Spontinisvej 7
2450 Copenhagen SV
Denmark
+45 36 180880
mail@f-film.com
www.f-film.com

**The Fryderyk Chopin Institute**
43, Tamka Street
00-355 Warsaw
Poland
+48 22 4416100
nifc@nifc.pl
en.chopin.nifc.pl

**Galerie Fons Welters**
Bloemstraat 140
1019 LJ Amsterdam
The Netherlands
+31 20 4233046
mail@fonswelters.nl
www.fonswelters.nl

**Gaumont S.A.**
30 Avenue Charles de Gaulle
92200 Neuilly sur Seine
France
+33 1 46432020
stg2via@gaumont.fr
www.gaumont.fr

**Gebrueder Beetz Filmproduktion GmbH**
Breite Straße 110
50667 Cologne
Germany
+49 30 69566910
info@gebrueder-beetz.de
www.gebrueder-beetz.de

**German Camera Productions**
3134 South Union Ave.
60616 Chicago
USA
+1 312 3441383
germancamera@gmail.com
www.germancamera.com

**Getsemani Produccions, S.L.**
Av. Príncipe de Asturias 55,
pral. 1ª
8012 Barcelona
Spain
+34 93 4156936
ospera2000@yahoo.es

**Gina Film**
Via Annibal Caro 22
20161 Milan
Italy
+39 32 83913155
gabriele_delgrande@yahoo.it

**Glimmer Films**
14-18 Broad Street
NG1 3AL Nottingham
England
+44 20 7823388
contact@jeaniefinlay.com

**Global Screen**
Sonnenstraße 21
80331 Munich
Germany
+49 89 2441295
info@globalscreen.de
www.globalscreen.de

**Goeun Bae**
In de Wolken 81
1186 BH Amstelveen
The Netherlands
+31 6 39233314
rtgoeun@gmail.com

**Grain Media**
Gladiator Works
Gladiator Street
SE23 1NS London
England
+44 208 6901010
info@grainmedia.co.uk
www.grainmedia.co.uk

**GroundTruth Productions**
The Old Reading Room
5 Recorder Road
NR1 1NR Norwich
England
+44 777 5773894
info@groundtruthproductions.com
www.groundtruthproductions.com

**Grupa Filmowa**
ul. Rózana 32
02-569 Warszawa
Poland
+48 22 8522324
office@grupafilmowa.com.pl
www.grupafilmowa.com.pl

**Hansen & Pedersen**
Ryesgade 106A 2. th
2100 Copenhagen
Denmark
+45 27 442567
hansenogpedersen@
hansenogpedersen.dk

**Hard Working Movies**
10 Jay Street, 902
11201 New York
USA
+1 646 3835971
info@hardworkingmovies.com
hardworkingmovies.com

**Hassala Films**
25 Shabrawy Street,
PO Box 46 Rod-el-Far
Cairo
Egypt
+20 100516280 1
info@hassala.org
www.hassala.org

**Haven Entertainment**
8111 Beverly Boulevard Ste. 201
90048 Los Angeles
USA
+1 323 2723433
mp@haven.la
www.haven.la

**HazazaH Pictures**
Plantage Parklaan 9
1018 SR Amsterdam
The Netherlands
+31 20 4226422
info@hazazah.com
www.hazazah.com

**HBO Enterprises**
1100 Avenue of the Americas
10036 New York
USA
+1 212 5121000
jennifer.bowen@hbo.com
www.hbo.com

**Heaven Adores You LLC**
299 Putnam Ave, Suite 4D
11216 New York
USA
+1 323 7447405
nickolasrossi@gmail.com

**Helsinki Filmi**
Vanha talvitie 11A
580 Helsinki
Finland
+358 9 7740300
helsinkifilmi@helsinkifilmi.fi

**Hiraya Pictures**
34B C.V. Francisco St. Amorsolo
1101 Quezon City
Philippines
+63 2 6619078
wenna.sanchez@gmail.com
www.hirayapictures.com

**Hjort Mathiesen, Lea**
Mysundegade 2 st. tv.
1668 Copenhagen
Denmark
+45 26 274145
lhm@filmskolen.org

**Hochschule fur Gestaltung und Kunst Zurich**
Pfingstweidstrasse 96
8005 Zürich
Switzerland
+41 43 4463112
film.info@zhdk.ch
www.hgkz.ch

**ICTV-Solferino Images**
17 rue du Colisée
75008 Paris
France
+33 1 64037098
contact@ictv-solferino.com
www.ictv-solferino.com

**Ideale Audience International**
6, rue de l'Agent-Bailly,
75009 Paris
France
+33 1 48019590
distribution@ideale-audience.fr
www.ideale-audience.com

**IDFA Bertha Fund**
Frederiksplein 52
1017 XN Amsterdam
The Netherlands
+31 20 6273329
idfaberthafund@idfa.nl
www.idfa.nl/idfaberthafund

**IDTV Docs**
Kraanspoor 50
1033 SE Amsterdam
The Netherlands
+31 20 3143314
docs@idtv.nl
www.idtvdocs.nl

**if... Productions**
Lindwurmstr. 108a
80337 München
Germany
+49 89 12472238
info@ifproductions.de
www.ifproductions.de

**IKON**
Postbus 10009
1201 DA Hilversum
The Netherlands
+31 35 6727280
ikon@ikon.nl
www.omroep.nl/ikon

**Ileana Stanculescu**
Macedonski 8
10591 Bucharest
Romania
+40 724 466065
ile-stancu@gmx.de

**ILLA Films**
1240 Bedford Ave. #4A
11216 New York
USA
+1 917 8550294
erik.illafilms@gmail.com

**Imagine Film Distributie**
Prinsengracht 452
1017 KE Amsterdam
The Netherlands
+31 20 6252653
info@imaginefilm.nl
www.imaginefilm.nl

**IMCINE**
Insurgentes Sur 674,
Col. Del Valle
3100 Mexico City
Mexico
+52 55 54485339
informes@imcine.gob.mx
www.imcine.gob.mx

**Imovision**
Rua Tumiaru, 138
4008050 Sau Paulo
Brazil
+55 11 30522424
elias@imovision.com.br
www.imovision.com.br

**INCAA**
Lima 319
C1073AAG Buenos Aires
Argentina
+54 11 67790900
info@incaa.gov.ar
www.incaa.gov.ar

**Indi Film GmbH**
Talstr. 41
70188 Stuttgart
Germany
+49 711 99797766
info@indifilm.de
www.indifilm.de

**Indie Film**
Ostadalsveien 35
753 Oslo
Norway
+47 90 865203
carsten@indiefilm.no
www.indiefilm.no

**Int. Kurzfilmtage Oberhausen GmbH**
Grillostraße 34
46045 Oberhausen
Germany
+49 208 8252652
info@kurzfilmtage.de
www.kurzfilmtage.de

**Interakt**
Singel 360
1016 AG Amsterdam
The Netherlands
+31 20 6237982
interakt@interakt.nl
www.interakt.nl

**James Post**
Kauppiaankatu 3 B
160 Helsinki
Finland
+358 50 9110061
petteri.linnus@jamespost.fi
www.jamespost.fi

**Jane Balfour Services**
122 Elgin Crescent, Flat 2
W112JN London
England
+44 207 7271528
janebalfour@btconnect.com

**JBA Production**
52, rue Charlot
75003 Paris
France
+33 1 48048460
jbaprod@jbaproduction.com
www.jbaproduction.com

**Jeanine Hofland Contemporary Art**
De Clercqstraat 62
1052 NJ Amsterdam
The Netherlands
+31 20 7531596
mail@jeaninehofland.nl
www.jeaninehofland.nl

**Jigsaw Productions**
601 West 26th Street, Suite 1762
10001 New York
USA
+1 212 3523010
info@jigsawprods.com
www.jigsawprods.com

**Johann Feindt Filmproduktion**
Naunynstr. 69
10997 Berlin
Germany
+49 30 6144683
info@meinemuttereinkriegundich.de

**Jongsma + O'Neill**
1710 Avenue H
11230 Brooklyn
USA
+1 212 2030468
keloneill@gmail.com
www.jongsmaoneill.com

**Jorge Caballero**
Carrer Pla dels Ametllers 2
10 2a
8242 Manresa
Spain
+57 310 7712950
jcaballeroramos@gmail.com

**Journeyman Pictures**
4 High Street, Thames Ditton
KT7 ORY Surrey
England
+44 20 83984616
info@journeyman.tv
www.journeyman.tv

**Kaleidoscope Film Distribution**
16 Dufour's Place
W1F 7SP London
England
+44 20 33974410
sales@kaleidoscopefilmdistribution.com
www.kaleidoscopefilmdistribution.com

**Kartemquin Films**
1901 West Wellington
60657 Chicago
USA
+1 773 4724366
info@kartemquin.com
www.kartemquin.com

**KraatsFilm Production**
Lórántffy Zs. út 5.
1022 Budapest
Hungary
+36 20533 5633
info@kraatsfilm.com
www.kraatsfilm.com

**Krakow Film Foundation**
ul. Basztowa 15/8a
31-143 Krakow
Poland
+48 12 2946945
info@kff.com.pl
www.kff.com.pl

**KRO**
's Gravelandseweg 80
1217 EW Hilversum
The Netherlands
+31 35 6713375
infolijn@kro.nl
www.kro.nl

**Kudos Family Distribution**
Kvitsøygata 25
4014 Stavanger
Norway
+47 5112 3172
mail@kudosfamily.com
www.kudosfamily.com

**Lafayette Film**
Deans Watermill
RH16 2QY Lindfield, West Sussex
England
+44 1444 484510
info@nickbroomfield.com
www.nickbroomfield.com

**Laterit Productions**
9, rue de Terre-Neuve
75020 Paris
France
+33 1 43727472
laterit@laterit.fr
www.laterit.fr

**Laura Rodriguez**
c/ Aragó 23342
8025 Barcelona
Spain
+34 65 5475385
lauracat.rodriguez@gmail.com

**Laurent Rochette**
92 Rue d'aubervilliers
75019 Paris
France
+33 6 25915555
laurent.rochette@gmail.com

**Les Blank Films**
10341 San Pablo Ave.
94114 El Cerrito
USA
+1 800 5727618
giner@mac.com
www.lesblank.com

**LevelK**
Gl. Kongevej 137 B, 3rd Fl.
1850 Copenhagen
Denmark
+45 48 443072
tine.klint@levelk.dk
www.levelk.dk

**Light Cone**
157, rue de Crimée
75019 Paris
France
+33 1 46590153
lightcone@lightcone.org
www.lightcone.org

**Linda Hakeboom**
linda@lindahakeboom.com
www.lindahakeboom.nl

**Loki Films**
195 Chrystie Street Suite 901B
10002 New York
USA
+1 212 3438900
info@lokifilms.com
www.lokifilms.com

**Lone Star Productions**
51-53 Mount Pleasant
WC1X 0AE London
England
+44 20 31191008
martin@lonestarproductions.co.uk

**LOOKS Filmproduktionen**
Lützowufer 1
10785 Berlin
Germany
+49 30 3230600
berlin@looksfilm.tv
www.looksfilm.tv

**ma.ja.de. Filmproduktions GmbH**
Marienplatz 1
4103 Leipzig
Germany
+49 341 9839696
leipzig@majade.de
www.majade.de

**made in copenhagen**
Øster Farimagsgade 6, 1. sal
2100 Copenhagen
Denmark
+45 27 515112
hello@madeincopenhagen.net
www.madeincopenhagen.net

**Manharen Film & TV**
Hantverkargatan 44
112 34 Stockholm
Sweden
+46 70 8439509
info@compadre.se
www.compadre.se

**Maria Aramburu**
Tucuman 1694
1050 Buenos Aires
Argentina
+54 114 9627331
maramburu9@gmail.com

**Marie-Verite Films**
Unit 16 Country Life Park 59
Witney St
2021 Johannesburg
South Africa
+33 9 80520264
ryley@mvfilms.co.za

**Mark Thompson**
Williamboothlaan 5d
3012vg Rotterdam
The Netherlands
+1 347 2040457
mark@skylab5.com

**Marvin&Wayne Short Film Distribution**
Sant Joan de Malta 154 bajos
8018 Barcelona
Spain
+34 93 4863313
info@marvinwayne.com
www.marvinwayne.com

**Marx Film**
Keemia 19–257
10616 Tallinn
Estonia
+372 530 40 483
studio@marxfilm.com
www.marxfilm.com

**The Match Factory**
Balthasarstrasse 79-81
50670 Cologne
Germany
+49 221 5397090
info@matchfactory.de
www.the-match-factory.com

**Maysles Films Inc.**
343 Lenox Avenue
10027 New York
USA
+1 212 5826050
info@mayslesfilms.com
www.mayslesfilms.com

**Mazyar Moshtagh Gohari**
No:30,beheshti 9,Shahid Beheshti ST
9813757544 Zahedan
Iran
mmgohari@gmail.com

**Metro International**
Ealing Studios, Ealing Green
W5 5EP London
England
+44 20 85846708
sales@metro-films.com

**Micromundo Producciones**
Camino Real 4527
Santiago
Chile
+56 979 799159
contacto@micromundo.cl

**Middlewest Films**
#1 Gazayer Sq.
New Maadi, Cairo
Egypt
waelomar@gmail.com
www.middlewestfilms.com

**Milestone Film & Video**
P.O. Box 128
07640 NJ Harrington Park
USA
+1 201 7673117
info@milestonefilms.com
www.milestonefilms.com

**Minch & Films**
#101 Chungwoondong 52-16
110-030 Seoul
South Korea
+82 707 8477747
minchnfilms@gmail.com
www.minchnfilms.com

**Mischief Films**
Goethegasse 1
1010 Vienna
Austria
+43 1 585232423
office@mischief-films.com
www.mischief-films.com

**Mistrus Media Ltd.**
Blaumana Str. 11/13-13
1011 Riga
Latvia
+371 67 313314
birojs@mistrusmedia.lv
www.mistrusmedia.lv

**Morninglight Films, Inc**
+1 646 4689779
morninglightfilms@msn.com

**Motto Pictures**
1234 A Street
11215 Brooklyn, NY
USA
+1 718 9231950
info@mottopictures.com
www.mottopictures.com

**Munk Studio – Polish Filmmakers Association**
Krakowskie Przedmiescie 7
00-068 Warsaw
Poland
+48 22 5565470
studiomunka@sfp.org.pl
www.munkstudio.eu

**My Beautiful Broken Brain**
10 Vespan Road
W129QQ London
England
+44 79 76365361
sophie@mybeautifulbrokenbrain.com

**Naason Zalk Media**
1 Glynville Terrace, Gardens
8001 Cape Town
South Africa
+27 21 4686053
nzm@naashon.co.za
www.naashon.co.za

**Naked Edge Films**
+1 212 7290030
info@nakededgefilms.com
nakededgefilms.com

**Nanouk Films**
c/ Corsega 236, principal
8036 Barcelona
Spain
+34 93 4196022
nanouk@nanouk.tv
www.nanouk.tv

**National Film Board of Canada**
3155 Cote-de-Liesse road
H4N 2N4 St-Laurent
Canada
+1 800 2677710
info@nfb.ca
www.nfb.ca

**The National Film School of Denmark**
Theodor Christensens Plads 1
1437 Copenhagen
Denmark
+45 32 686400
infoz@filmskolen.dk
www.filmskolen.dk

**Navigator Film**
Schottenfeldgasse 14
1070 Vienna
Austria
+43 1 5249777
distribution@navigatorfilm.com
www.navigatorfilm.com

**Nederlandse Film Academie**
Markenplein 1
1011 MV Amsterdam
The Netherlands
+31 20 5277333
info@filmacademie.nl
www.filmacademie.nl

**Nicolas Testoni**
Tucumán 120
8000 Bahía Blanca
Argentina
+54 291 4523207
nicolastestoni@gmail.com

**Nima Film**
Hölövägen 8
12440 Stockholm
Sweden
+46 8 6475515
info@nimafilmsweden.com
www.nimafilmsweden.com

**NOB Productions**
40/17 Moo1 Sukhaphiban5 Road
10220 Bangkok
Thailand
+66 8 41339171
info@nobproductions.com
www.nobproductions.com

**Noise**
25 Broadway, 9th Floor
10004 New York
USA
+1 212 6040404
info@thisisnoise.com
www.thisisnoise.com

**Non Sequitur Productions**
45 West 67TH St. #9C
10023 New York
USA
+1 917 8213842
info@nonsequiturproductions.com
nonsequiturproductions.com

**Norwegian Film Institute**
P.O. Box 482 Sentrum
00105 Oslo
Norway
+47 22 474500
post@nfi.no
www.nfi.no

**NPO Sales**
P.O. Box 26444
1202 JJ Hilversum
The Netherlands
+31 35 6773561
info@nposales.com
www.nposales.com

**Oeil de Gamin**
209-3469 Avenue Henri-Julien
H2X 3H3 Montréal
Canada
+1 514 8060185
victor.ghizaru@gmail.com

**Off The Fence**
Herengracht 105-107
1015 BE Amsterdam
The Netherlands
+31 20 5200222
info@offthefence.com
www.offthefence.com

**Ohne Gepack**
Erich-Weinertstr. 53
10439 Berlin
Germany
+49 30 44739676
info@ohnegepaeck.de
www.ohnegepaeck.de

**Oriental Companion Media**
Dongfangliangyou Working People's Cultural Palace
Dongcheng District
100006 Beijing
China
+8 618 500080803
xuxiaofei@dfliangyou.com

**Otter Films**
ul. Pulawska 61 pok. 506
02-595 Warsaw
Poland
+48 22 8480427
info@otterfilms.pl
www.otterfilms.pl

**OVideo TV**
Av. Tibidabo, 49
8035 Barcelona
Spain
+34 93 2530320
ovideo@ovideo.com
www.ovideo.com

**Owen Mundy**
2320 Armistead Road
32308 Tallahassee
USA
+1 850 5551212
omundy@gmail.com

**Le Pacte**
5, rue Darcet
75017 Paris
France
+33 1 44695959
contact@le-pacte.com
www.le-pacte.com

**Palmeraie et Desert**
25 Voie d'Igny
92140 Clamart
France
+33 1 40830555
contact@palmeraieetdesert.fr

**Participant Media**
335 N Maple Drive, Suite 245
90210 Beverly Hills
USA
+1 310 2467716
info@participantmedia.com
www.participantmedia.com

**Passion Pictures**
33-34 Rathbone Place
W1T 1JN London
England
+44 20 73239933
info@passion-pictures.com
www.passion-pictures.com

**Patagonia**
259 W Santa Clara St
CA 93001 Ventura
USA
+1 970 3093502
info@patagoniaworks.com
www.patagonia.com

**Peg Leg Films Inc**
3076 Clark Dr
V5N 3J1 Vancouver
Canada
+1 778 3213222
peglegfilms@gmail.com

**Pennebaker Hegedus Films**
262 West 91st Street
10024 New York
USA
+1 212 4969195
info@phfilms.com
www.phfilms.com

**Perfect Shot Films**
Skalitzer Straße 104
10997 Berlin
Germany
+49 30 51648810
info@perfectshotfilms.com
www.perfectshotfilms.com

**Pieter van Huystee Film**
Noordermarkt 37-39
1015 NA Amsterdam
The Netherlands
+31 20 4210606
info@pvhfilm.nl
www.pvhfilm.nl

**Piraya Film**
Kvitsoygata 25
4014 Stavanger
Norway
+47 5 1116336
mail@piraya.no

**Prada/Miu Miu**
Via Antonio Fogazzaro 28
20135 Milano
Italy
+39 02 550281
ufficio.stampa@prada.com
www.pradagroup.com

**Praxis Films Berlin GmbH**
Hufelandstr. 36
10407 Berlin
Germany
+49 30 42803403
info@praxisfilms.org
www.praxisfilms.org

**Prego media**
+48 698 242 645
zofia.pregowska@pregomedia.com

**Producciones AmArAntA**
López Cotilla 1032 int 3. Col del Valle
3100 Mexico City
Mexico
+52 55 55232172
mercedes@mercedesmoncada.com

**Proud Pony International**
1239 1/2 W. Bell Street
77019 Houston
USA
+1 617 5012825
travis@weareproudpony.com
www.weareproudpony.com

**Providences**
8 rue Sainte Marthe
75010 Paris
France
+33 6 69023467
av@providences.fr

**Pulse Films**
17 Hanbury Street
E1 6QR London
England
+44 20 74265700
info@pulsefilms.co.uk
www.pulsefilms.co.uk

**Purple Parrot Films**
304 Unions St #1
11231 NY Brooklyn
USA
+1 917 8210975
info@artandcraftfilm.com
www.nonsequiturproductions.com

**Question Why Films**
2530 Tenth St.
94710 Berkeley
USA
+1 510 5407177
outreach@sontagfilm.org
www.rustin.org

**Quincy Jones Productions, Inc.**
411 Culver Boulevard
90293 Los Angeles
USA
+1 310 4714353
info@quincyjones.com
www.quincyjones.com

**RADiUS-TWC**
180 Varick Street
10014 New York
USA
+1 212 8458600
radius.info@weinsteinco.com
www.radiustwc.com

**RatPac**
4000 Warner Blvd
91522 Burbank
USA
+1 818 9541099
info@ratpacentertainment.com

**Red Box Films**
2nd floor, 33-34 Rathbone Place
W1T IJN London
England
+44 20 73239933
info@redboxfilms.co.uk
www.redboxfilms.co.uk

**Red Carbon Productions**
Jabal Amman
841292 Amman
Jordan
+962 7 77385551
majd.hijjawi@gmail.com

**Rhizome**
2 rue du Général Brûlard
69003 Lyon
France
+33 4 78095558
production.rhizome@gmail.com

**Rise and Shine**
Schlesische Strasse 29/30
10997 Berlin
Germany
+49 30 47372980
info@kloosundco.de
www.kloosundco.de

**De Roje Hel**
Brink 31
1399 GX Muiderberg
The Netherlands
+31 6 51833485
helladejonge@planet.nl

**Rwanda The Movie**
17 Harrison Street
10013 New York, NY
USA
+1 646 4301608
gndahayo@gmail.com
www.ndahayo.com

**Rymer Childs**
20 Buckingham Street
2010 Surry Hills
Australia
+61 2 83993884
rymer@tpg.com.au

**Sabido Productions**
Darters Road
8001 Cape Town
South Africa
+27 21 4814416
info@sabidoproductions.co.za
www.sabidoproductions.co.za

**Saga Film**
rue de la Natation
1050 Brussels
Belgium
+32 2 6484873
contact@sagafilm.be
www.sagafilm.be

**Sasha Klein Productions LTD**
32-B Petachia Street
96549 Tel Aviv
Israel
+972 3 6481675
klein.sasha@gmail.com

**Saxonia Entertainment GmbH**
Altenburger Straße9
4275 Leipzig
Germany
info@saxonia-entertainment.de
www.saxonia-entertainment.de

**SBS Australia**
14 Herbert St Artarmon
2064 Sydney
Australia
+61 294 302828
comments@sbs.com.au
www.sbs.com.au

**Screen**
163 W 10th str
10014 New York
USA
+1 917 8332588
liza@screenprojects.org
www.screenprojects.org

**Selfmade Films**
Nieuwpoortkade 2a
1055 RX Amsterdam
The Netherlands
+31 20 6060789
mail@selfmadefilms.nl
www.selfmadefilms.nl

**Sfinx Film/TV ApS**
Sølvgade 92 A, Baghuset
1307 Copenhagen
Denmark
+45 33 323253
info@sfinx-film.dk
www.sfinx-film.dk

**Sideshow Alley**
304A Sydney Rd. Brunswick
3056 Brunswick. Victoria
Australia
+61 434 872825
ty@sideshowalley.tv
sideshowalley.tv

**Sin Sitio Producciones**
710 W 34th St Apt 204
78705 Austin, TX
USA
+1 512 2898386
jpablogg@gmail.com

**Sixpackfilm**
Neubaugasse 45/13
1070 Vienna
Austria
+43 1 5260990
office@sixpackfilm.com
www.sixpackfilm.com

**Skin Deep Media**
80 Metropolitan Av
11249 New York
USA
+1 917 6580845
topazadizes@mac.com

**SNG Film**
Van Hallstraat 52
1051 HH Amsterdam
The Netherlands
+31 20 6867837
info@sngfilm.nl
www.sngfilm.nl

**Some Shorts**
St Annastraat 149
6524 ER Nijmegen
The Netherlands
+31 6 22076717
info@someshorts.com
www.someshorts.com

**Spier Films**
42 Vicarage Crescent Battersea
SW11 3LD London
England
+44 208 5224296
info@spierfilms.com
www.spierfilms.com

**St. Petersburg Documentary Film Studio**
12 Krukov Canal
190068 St Petersburg
Russia
+7 812 1145312
cinedoc@peterstar.ru
www.cinedoc.ru

**Stage 5 Films**
2 Harlea Court
38 Breda Street, Oranjezicht
8001 Cape Town
South Africa
+27 766 391914
info@stage5films.com
www.stage5films.com

**Stinkdigital**
20 Jay Street
11201 New York
USA
+1 212 6331400
hello@stinkdigital.com
www.stinkdigital.com

**Stoecker Ecological**
P.O. Box 2062
93120 Santa Barbara
USA
+1 970 3093502
matt@stoeckerecological.com
www.stoeckerecological.com

**Story AB**
Kocksgatan 31
116 24 Stockholm
Sweden
+46 8 156280
info@story.se
www.story.se

**Storyhouse**
Gallaitstraat 45
1030 Brussels
Belgium
+32 494 475374
maarten@storyhousefilm.com
www.storyhousefilm.com

**Storyteller ink.**
6 Marques Villa, Caddle Road,
Mahim
400016 Mumbai
India
+91 750 6216207
storyteller.ink@gmail.com

**Stu Edwards Productions**
1/6 Dorset Place
EH111JQ Edinburgh
Scotland
+44 131 2219412
stuedwards@blueyonder.co.uk

**Studio Mathilde ter Heijne**
Wiesenstraße 29
13357 Berlin
Germany
+49 170 4815712
mathilde@terheijne.net
www.terheijne.net

**Studio Richard Vijgen**
Prinsessestraat 43
6828 GT Arnhem
The Netherlands
+31 6 45312337
mail@richardvijgen.nl
www.richardvijgen.nl

**Submarine**
Arie Biemondstraat 111
1054 PD Amsterdam
The Netherlands
+31 20 3301226
info@submarine.nl
www.submarine.nl

**Submarine Entertainment**
525 Broadway
10012 New York
USA
+1 212 6251410
info@submarine.com
www.submarine.com

**SugarDocs film production**
Pervomayskaya st. 66-111
105043 Moscow
Russia
+74 99 3677185
sugardocs@gmail.com

**Swedish Film Institute**
Hollywoodvägen 46
19277 Sollentuna
Sweden
+46 8 6651100
info@sfi.se
www.sfi.se

**TAG/TRAUM Filmproduktion**
Apostelnstr. 11
50667 Köln
Germany
+49 221 650259011
info@tagtraum.de
www.tagtraum.de

**Tanamera**
Jalan Multikarya 1/21 Utan Kayu
13210 Jakarta Raya
Indonesië
+62 81 1864504
totanamera@gmail.com

**Taskovski Films**
7 Granard Business Centre,
Bunns Lane
NW7 2DQ London
England
+38 76 5652046
info@taskovskifilms.com
www.taskovskifilms.com

**Teenage Peanut**
252 Java st #337
11222 Brooklyn NY
USA
+1 646 7048867
lina@teenagepeanut.com
www.teenagepeanut.com

**This And That Productions**
Juzni Bulevar 126
11000 Belgrade
Serbia
+381 11 7862930
office@thisandthat.rs
www.thisandthat.rs

**Tipasa Production**
3320 route de Fau
82000 Montauban
France
+33 5 63634091
contact@tipasaproduction.com
www.tipasaproduction.com

**Tree Tree Tree**
712 5th Ave
90291 Venice
USA
+ 1 917 4064026
lucywalkerfilmmaker@gmail.com
www.lucywalkerfilm.com

**Trotwaar production**
Schawijkstraat 65
2520 Ranst
Belgium
+32 499 371953
roel@redhorse.tv

**TV Plus**
Wilhelmstraße 11
30171 Hannover
Germany
+49 511 3577090
info@tv-plus.com
www.tv-plus.com

**U Films**
Echevarriarza 3377 bis
111000 Montevideo
Uruguay
+598 2626 1528
info@ufilms.com.uy

**UCLA, Film and Television Archive**
302 East Melnitz,
405 Hilgard Ave.
90095 Los Angeles
USA
+1 310 2068013
christina@tft.ucla.edu
www.tft.ucla.edu

**Undercurrent Film & Television**
P.O. Box 15719, Vlaeberg
8018 Cape Town
South Africa
+27 83 2922977
ucurrent@mweb.co.za

**Unearthed Motion Pictures**
P.O Box 60683
8001 Vredehoek
South Africa
+27 72 6576794
jolynnminnaar@gmail.com

**Upian**
211 Rue Saint-Maur
75010 Paris
France
+33 1 53197003
contact@upian.com
www.upian.com

**Upstream Gallery**
Van Ostadestraat 294
1073 TW Amsterdam
The Netherlands
+31 20 4284284
info@upstreamgallery.nl
www.upstreamgallery.nl

**Valeria Pavan**
Tucuman 1694
1050 Buenos Aires
Argentina
+54 114 9627331
valeriapavan63@gmail.com

**Van Brummelen & De Haan**
Utrechtsedwarsstraat 30-D
1017 WB Amsterdam
The Netherlands
+31 6 52661156
info@vanbrummelendehaan.nl
www.vanbrummelendehaan.nl

**Videito Films**
Libertad 2545
111000 Montevideo
Uruguay
+598 9142 4880
tocatimbre@videitosfilms.com

**Videofilmes**
Rua do Russel 270
22210-010 Rio de Janeiro
Brazil
+55 21 30940810
videofilmes@videofilmes.com.br
www.videofilmes.com.br

**Violet Films**
82 Wandsworth Bridge Road
SW6 2TF London
England
+44 78 86082097
joanna@violet-films.com

**Visible Film**
48 rue Scarron
B-1050 Bruxelles
Belgium
+32 477 617170
sales@visiblefilm.com
www.visiblefilm.com

**Volya Films**
Mauritsweg 56
3012 JX Rotterdam
The Netherlands
+31 10 4155621
info@volyafilms.com
www.volyafilms.nl

**Warsaw Film School**
ul. Generala Zajaczka 7
01-518 Warsaw
Poland
+48 22 545599
info@szkolafilmowa.pl
www.szkolafilmowa.pl

**Weary Traveler Productions**
2295 Bowdoin Street
94306 Palo Alto
USA
+1 435 2156284
jameschristianj@gmail.com

**Wendlandische Filmkooperative**
Dickfeitzen 13
29496 Waddeweitz
Germany
+49 5 849400
rh.ziegler@googlemail.com
www.wfko.de

**White Dwarf Productions**
747 Moon Avenue
90065 Los Angeles
USA
+1 443 232279691
assistant@whitedwarfprods.com

**Wide House**
9 rue Bleue
75009 Paris
France
+33 1 53950464
festivals@widemanagement.com
www.widehouse.org

**Wild Bunch**
99 Rue de la Verrerie
75004 Paris
France
+33 1 53015020
distribution@wildbunch.eu
www.wildbunch.biz

**Wildundomesticated**
Zaterdagplein 8
1000 Brussel
Belgium
+32 477 473378
wildundomesticated@gmail.com

**Windmill Film BV**
Moreelsestraat 2
1071 BK Amsterdam
The Netherlands
+31 20 8224183
contact@windmillfilm.com

**Ximotion Media**
237 Eldridge Street
Apartment 7
10002 New York
USA
+1 917 7745074
atlarge.mrb@gmail.com

**The Yellow Affair**
Vanha talvitie 11 A
580 Helsinki
Finland
+358 9 7740300
contact@yellowaffair.com
www.yellowaffair.com

**Yulia Serdyukova**
82 Naberezhno-
Korchuvatska str.
3045 Kyiv
Ukraine
+38 67 2402139
yulia.serdyukova@gmail.com

**Zeppers Film & TV**
Ruysdaelkade 223 bg
1072 AW Amsterdam
The Netherlands
+31 20 6758594
info@zeppers.nl
www.zeppers.nl

**Ziggurat Films**
Plaza de la Encarnación, 3,
Bajo izq.
28013 Madrid
Spain
+34 91 3604855
anxo@zigguratfilms.com
www.zigguratfilms.com

**Zipporah Films**
One Richdale Avenue, 4
2140 Cambridge
USA
+1 617 5763603
info@zipporah.com
www.zipporah.com

**Zischlermann Filmproduktion GmbH**
Alexandrinenstr. 4
10969 Berlin
Germany
+49 30 577097520
kontakt@zischlermann.com
www.zischlermann.com

**Zootee Studios**
Gold St, Brooklyn
7405 Cape Town
South Africa
+27 21 5101928
info@zooteestudios.com
www.zooteestudios.com

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